



Joh: Sebastian: Bach.



Joh: Sebastian: Bach.

1986 CARMEL BACH FESTIVAL

1986 CARMEL BACK FESTIVAL • 49TH SEASON

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Carmel Bach Festival

Founded in 1935 by Dene Denny and Hazel Watrous

Sandor Salgo

Music Director and Conductor

Please Note

No photography or recording permitted

No Smoking

shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers

will not be seated while the performance is in progress.

1987 Carmel Bach Festival

July 13-August 2

Carmel Bach Festival

P. O. Box 575

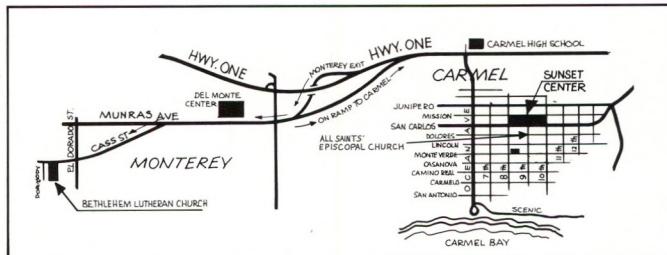
Carmel, California 93921

(408) 624-1521

Program Design:

Charles Carter Associates

Pacific Grove, CA



S a n d o r S a l g o

Music Director and Conductor



Sandor Salgo

The distinguished conducting career of Maestro Sandor Salgo has won the acclaim of his fellow musicians and earned him citations from two national governments in recognition of his lifelong dedication to stylistic integrity in the performance of Western music. A former student of Fritz Busch and George Szell, Mr. Salgo has served as guest conductor of the Royal Philharmonic Orchestra of London, the Staatsoper, Berlin, the National Symphony Orchestra of Mexico, the San Francisco Symphony, San

Francisco Spring Opera and the Vancouver Festival. He has toured with the Weimar Kammerorchester and recorded for Radio Freie Sender in West Berlin. In 1980, Maestro Salgo conducted the Utah Oratorio Society's performance of Handel's *Messiah* in the Mormon Tabernacle in Salt Lake City. This performance was later telecast on Christmas Eve by the Public Broadcasting System. Maestro Salgo has been music director and conductor of the Marin Symphony since 1956. He is also music director and conductor of the Modesto Symphony, and the Music at the Vineyards series in Saratoga, California. Formerly of Stanford University, the Maestro was presented in 1974 with that institution's Lloyd W. Dinkelpiel Award in honor of his "outstanding service to undergraduate education." For his contribution to the musical life of the San Francisco Bay Area, the Maestro has been awarded the Norman Fromm Citation of the College of Notre Dame in Belmont, California. In 1981, in honor of his "great contribution to French music in California," Maestro Salgo was named a Chevalier of the National Order of Arts and Letters by the French government.

As of the 1986 season, Sandor Salgo has been music director and conductor of the Carmel Bach Festival for 31 years. For his unwavering commitment to artistic integrity in the propagation of the music of Johann Sebastian Bach through the annual performances of the Carmel Bach Festival, Maestro Salgo is a recipient of the Order of Merit, First Class, awarded by the government of West Germany.

President's Message



Carlotta Herman Mellon, Ph.D.

Welcome to the 1986 Carmel Bach Festival! To those of you who are attending the Festival for the first time, I would like to extend a warm greeting. As I think back to my first concert, I recall being enraptured with the vocalists and the orchestra. After the performance, I could hardly wait for the next year; I know you will feel the same.

So many of you schedule your summer around the Festival. In appreciation of this patronage, we seek to make each season special. Last year Maestro Salgo and the artists and staff outdid themselves in honor of Bach's 300th birthday. This year the Maestro honors Felix Mendelssohn, the great reviver of Bach's works. Mozart's opera, *The Marriage of Figaro*, will be staged. 1987 will be the 50th season of the Carmel Bach Festival and we are planning many surprises for you.

The Board of Directors is continuing its effort to enable more people to hear the performances. For the past few years, KUSP of Santa Cruz has broadcast one week of

the Festival. Last year, with the sponsorship of Toyota of America, Pacific Telesis Group and ITT Corporation through the Monterey Sheraton, we were able to produce a public television broadcast of the Mission concert, which was shown nationally at Christmas and Easter. We will continue to seek opportunities like these.

In order to undertake public television and radio broadcasts, produce a recording of Festival performances and continue to bring high quality artists to Carmel, we need the support of our audience, friends, foundations, corporations and local businesses. We truly appreciate the marvelous support all of you provide year in and year out. The Festival would not occur without it. Your generosity this past year enabled us to meet the second year of the Hewlett Foundation three year \$75,000 matching grant challenge. We hope you will respond as enthusiastically for the third year beginning this October 1. Also gratifying was the number of individuals who sponsored chairs and donated houses for the performers. While each donor is recognised later in this program book, on behalf of the Board I want to thank personally every one of you who contributed. Knowing that you will continue your marvelous support makes me confident that we will generate the funds needed for ever increasing costs.

Finally, I invite anyone who has ideas or concerns to voice them to me, other Board members and staff; we are eager to talk with you. Welcome to the Bach Festival Family.

May you enjoy the special program the Maestro has created for you!

Carlotta Herman Mellon, Ph.D.
President
Carmel Bach Festival

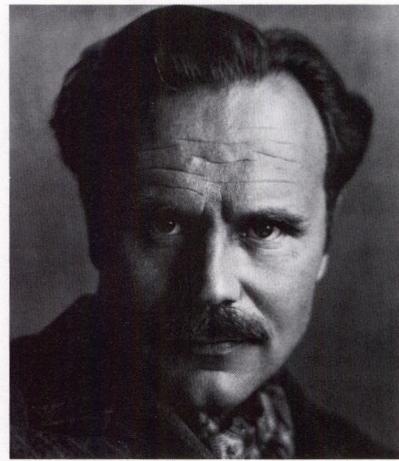
History of the Carmel Bach Festival

Nana Faridany

In 1935 on the 250th anniversary of Bach's birth, "in celebration of the birth of a music which is judged the greatest of all music in the world . . ." the first Carmel Bach Festival was held. It was founded by Dene Denny and Hazel Watrous, two women who had organized many and varied cultural activities in Carmel where they had settled a few years earlier. From the outset the Festival was intended as an annual event and included lectures free to the public as it does now, and soon added the heralding trombones and the Mission concert. The Festival grew out of a series of concerts sponsored by Denny-Watrous management. The players were a local group of amateur and professional musicians who had enthusiastic support from the community. Bach was included on one program, more was requested, and the first four-day Festival was the result. That first Festival was held here in Sunset Theater, directed by Ernst Bacon, with Gastone Usigli as guest conductor.



Dene Denny and Hazel Watrous



Gastone Usigli

The fourth Festival established Usigli as conductor. He achieved remarkable results with players and singers of varying abilities, presenting cantatas and the passions in shortened versions, and smaller compositions by various Baroque composers. In 1940 the Festival lasted a week and although there was a gap of two years for the war, by 1950 it included a second weekend. In 1955 the program was dedicated to Hazel Watrous who died that year; 1956 saw Sandor Salgo directing the Mozart *Requiem* as a memorial to Usigli. Maestro Salgo made many innovations. The Festival Chorale—the professional section of the chorus—was established with Priscilla Salgo as conductor; vocal works were done in their entirety and in the original German. He began producing the opera. In 1959 Dene Denny died, leaving the Festival in the hands of Maestro Salgo in whom she had every confidence. To meet ticket demand the Festival was extended to ten days in 1961 and over the next ten years to three weeks, growing in professionalism and erudition. Sandor Salgo states the overriding principle of the Festival, with which Dene Denny would no doubt concur: "the performance of his work is a spiritual experience — almost a spiritual renewal—a message from J.S. Bach, the last great religious composer."

Festival Staff

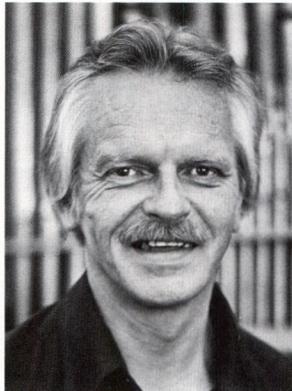


Priscilla Salgo

Director, Festival Chorale, and Assistant Conductor

Mrs. Salgo received her bachelor's and master's degrees from Westminster Choir College, Princeton, where she taught for five years. She studied choral conducting with John F. Williamson and Charles Krueger, orchestral conducting with Wolfgang Stremann and Sandor Salgo, and Baroque music with Gustave Reese, Putnam Aldrich, and George Houle. Mrs. Salgo is choir director of the Sunnyvale Presbyterian Church. In the Festival Chorale, Mrs. Salgo has brought together a group of professional singers, mainly from the Los Angeles and San Francisco areas. Following special auditions, the 40 member group begins rehearsals during the spring.

a member of the National Symphony in Washington, D.C. and later joined the Cincinnati Symphony, where she has been Principal Second Violinist since 1968. A charter member of the Bowdoin College Chamber Players, Mrs. Waller has performed at the Casals Festival and also leads workshops in symphonic audition and performance techniques.



Ken Ahrens

Festival Chorus Director, Festival Librarian, Assistant Festival Administrator, Organist

Mr. Ahrens has been with the Festival for 24 years. He received his Bachelor of Music degree from Valparaiso University, where he studied with Heinrich Fleischer, the former organist at the Thomaskirche in Leipzig. He earned his M.M. in organ performance from Indiana University and also taught at that institution. At Stanford University, where he continued advanced studies, he served as Assistant University Organist. Mr. Ahrens is founder of the Monterey Peninsula Community School of Music. He is also organist at Sunnyvale Presbyterian Church.



Diane Thomas

Soprano, Southern California Coordinator

Having studied at UCLA and the Vienna Academy of Music, Miss Thomas was a regional winner and national finalist in the San Francisco Opera Auditions and attended the Merola Program. She is a frequent soloist in the Southern California area whose credits for the '85-'86 season include Scarlatti's "The Seasons" with the Pasadena Chamber Orchestra, Schuetz's "The Christmas Story" with the Early Music Ensemble of L.A., Mozart's "Mass in C Minor" with the Ventura County Symphony and Mozart's "David de Penitente" with the American Chamber Symphony.



Michael Becker

Stage Manager

Born in Germany, Mr. Becker graduated from Carmel High School and received his B.A. degree in history and his M.A. degree in humanities from San Francisco State University. From 1977-79, he was producer and host of a classical music program on KUSF-FM in San Francisco. He has been a teacher with the L.A. Unified School District since 1979 and has been stage manager for the Festival for eight years.



Rosemary Waller

Concertmaster

This is Rosemary Waller's 23rd season as concertmaster. A student of Vera Barstow, Mrs. Waller received her B.A. and M.A. from USC and was awarded a Fulbright grant to the Paris Conservatory, where she studied with Roland Charmy. She became

Administrative Staff



Nana Faridany

Robin Venuti

Bob Aronson

Ken Ahrens

Ken Ahrens
Bob Aronson
Eleanor Avila
Ross M. Brown
Nana Faridany
Ron James
Kerry Ryder
Phillip M. Schlueter

Bill Tracy
Robin Venuti
John West

*Assistant Administrator
Ticket Manager, Advertising
Chorus Accompanist
Technical Director, Sunset Center
Festival Administrator
Photographer
Wigs and Makeup for the Opera
Tuning and Maintenance of Harpsichords
and Organs
Assistant to Mr. Salgo for the Opera
Development Director
Organ Tuning, Bethlehem Lutheran Church*

Stage Crew
Michael Becker
Darryl Rodgers
Brad Gardner
Thomas Burks
Steed Cowart
John Garey
Alex Porbe

*Stage Manager
Assistant Stage Manager
Technical Director*

Acknowledgments

The Board of Directors of the Carmel Bach Festival wish to express their deepest appreciation to the following organizations and individuals:

Virginia Best Adams
Jim and Mary Alinder
All Saints' Episcopal Church, Carmel
All Saints' Episcopal Church, Pasadena
The American Guild of Musical Artists
Aronson's Catering and Fine Foods
Eleanor Avila
Bach Festival Boutique
Martin Bernheimer
Bethlehem Lutheran Church
Art Black
Jewell Brown
Ross Brown, Stage Manager, Sunset Cultural Center
Christine Bullin
Tracey Buswell
Dana Calhoon
Dan Cariaga
Carmel Art Association
The Carmel-by-the-Sea Garden Club
Carmel Bach Festival Associates
Carmel Business Association
Carmel Cultural Commission
Carmel Fire Department
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Carmel Mission Basilica
Carmel Music Society
Carmel Pine Cone
Carmel Valley Outlook
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Monterey Life Magazine
Monterey Peninsula College
Monterey Peninsula Herald
Monterey Peninsula Hotel and Restaurant Association

Monterey Peninsula Review
Monterey Savings
The Monterey Vineyard
Musicians Association of Monterey (A.F. of M., Local 616)
Julia Nelson-Gal
Emile Norman
Elizabeth Pasquinelli
The Pine Inn
Jack Pratt
Oakland Tribune
Peninsula Times-Tribune
Postal Instant Press, Carmel
Joseph Rock, Architect
The Sacramento Bee
San Carlos Agency
San Francisco Chronicle
San Francisco Examiner
San Francisco Opera Costume Department
San Jose Mercury News
Stanford University
The Rev. Arnold Steinbeck
Richard Tyler, Director, Sunset Cultural Center
Wermuth Storage Co.
Charles Williams
Wishart's Bakery
World Airlines Magazine
Martin Workman
Suzanne Wyatt

The Virginia Best Adams Endowment

The Virginia Best Adams Endowment was established in 1984 in recognition of Mrs. Adams and her love of choral music. In celebration of her eightieth birthday, family and friends began this endowment in honor of this charming and ever-gracious woman who has touched the lives of so many people.

The fund enables talented young singers to study in Carmel with a well-known master vocalist specializing in the music of the Baroque period. Originally intended to be presented bi-annually, this will be the second consecutive year the Festival will be hosting the master class because of the unique opportunity in having Karl Markus as teacher. Because of the special interest in this program, the master class demonstration and recital will be open to the public.

As the Virginia Best Adams Endowment grows, the master class is better able to serve the professional growth of choral students. Out of love for Mrs. Adams, family and friends contribute to this fund year-round. The Carmel Bach Festival is grateful to Mrs. Adams as her own special interest and supporters represents a long term contribution to the Festival and to the classical music profession.



Karl Markus

New Contributors to the Virginia Best Adams Endowment Fund

Dr. and Mrs. Michael Adams	Dr. and Mrs. Arno Hanel
Virginia Best Adams	Ken and Anne Helms
James and Mary Alinder	W. Kent Johns
Barbara S. Call	Anne McFarlane
Connie Bartlett Daniels	A Moveable Feast
William Daniels	Joseph Rock and Robin Venuti
Pamela Feld	Ruth and Paul Schlotterbeck
Tom Forbes	John and Victoria Sexton
The Friends of Photography	Mr. and Mrs. Glen T. Simpson
Mr. and Mrs. E. Ginzton	Mrs. Annus Stadler
Dr. and Mrs. Alfred Glass	Mr. and Mrs. John V. Tellaisha
Mary Margaret Graham	Westinghouse Electric Corporation
Milton H. Halberstadt	

The William and Flora Hewlett Foundation

In 1984 The Carmel Bach Festival received a three year, \$75,000 challenge grant from the William and Flora Hewlett Foundation for the purpose of increasing the Festival's endowment fund. All new and increased gifts are matched by the Foundation and annually as the match is satisfied, \$25,000 is added to the endowment. This year we

are pleased that only five months into our challenge, our match had been met. As our third funding year begins on October 1, 1986, we will be asking our patrons again to help us meet the challenge. The Carmel Bach Festival is grateful to the William and Flora Hewlett Foundation for the important long range support they have given us.

Carmel Bach Festival Associates

The Carmel Bach Festival Associates was formed in April of 1984 to broaden the awareness of, and participation in, the Festival by developing a year-round presence in the community. It is our goal to build a broad membership base whose talents, resources and involvement will assure the viability and longevity of the Festival.

Officers

Carol Stratton, *President*
Pam and Clyn Smith, *Correspondence and Recording Secretaries*
Marsha Norris, *Treasurer and Membership*
Davis Factor, *Public Relations and Marketing*
Joe Wandke, *Program Committee Chairman*
Betty and Dick Dalsemer, *Special Projects*

Members

Ken Ahrens
Dr. and Mrs. Tom Alexander
Mr. and Mrs. Wilbur K. Amonette
Miss Ruth Ashcroft
Mr. and Mrs. Gerald Barton
Mr. and Mrs. Hilton Bialek
Mr. and Mrs. Robert Bonner
Mr. and Mrs. Wm. B. Buckminster
William A. Burkett
Mr. and Mrs. Hugh Chatham
Mrs. William D. Concolino
Mr. and Mrs. John Crossen

The enthusiastic response and the increased membership we have had this year have enabled us to attain some of our goals. Both our salon recital in December and the Christiane Edinger recital in April were well attended by non-Bach members of the community. We welcome those devotees of the Bach Festival who share our developing aspirations.

Mr. and Mrs. Richard Dalsemer
Mr. and Mrs. Burton De Visser
Kevin Cartwright
Mrs. F. Lee Early, Jr.
Stephen F. Eimer
Dr. Gene England
Mr. and Mrs. Bryan C. Epps
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Mrs. Ruth Fenton
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Mr. and Mrs. Nolan Kennedy
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Mrs. Mary Lou Linhart
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Carlotta H. Mellon, Ph.D.
Marian Mizelle
Mrs. Dwight Morrow
Mr. and Mrs. McKenzie Moss
Mr. and Mrs. Lee Newell
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Emile Norman
Ms. Marsha Norris
Mr. and Mrs. J. R. Shooter
Dr. and Mrs. Clyn Smith
Mr. William K. Stewart
Mr. and Mrs. Thomas O. Stratton
Mr. and Mrs. Curtis G. Thompson
Mr. and Mrs. John Tiernan
Miss Edith Torresen
Mr. and Mrs. Charles W. Veatch
Ms. Robin Venuti
Mr. and Mrs. Joe Wandke
Mrs. Elizabeth J. Winters



To w e r M u s i c

This season's program will be drawn from the works of Gabrieli, Corelli, Hassler, C.P.E. Bach, Weekes, Holborne, Mauret and other composers of the Baroque period. These selections will be played from the tower or the upper terrace approximately one half-hour before the concerts. The Brass Choir is directed by Carole R. Klein

Carole R. Klein, Catherine Murtagh, William Holmes
trumpet

Glen Swarts, Loren Tayerle

French horn

Craig McAmis, Suzanne Mudge, John Russell
trombone



Officers and Committees

Officers

Carlotta Herman Mellon,
Ph.D., *president*
Basil I. Allaire, M.D., *first vice-president*
Arnold Manor, M.D., *second vice-president*
Nolan Kennedy, *secretary*
Anne Fratessa Scoville,
treasurer

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Mrs. Dwight Morrow
James C. Paras
Clyn Smith
Paul R. Woudenberg, Ph.D.

Honorary Life Members

Ted Durein
Mast Wolfson, M.D.

All of the Carmel Bach Festival family who knew Joy Belden were saddened by the news of her death on April 29. Her devotion to the Festival was constant and strong. She served on the Board for six years and contributed regularly and generously to the financial health of the Carmel Bach Festival. On her retirement she was made an Honorary Life Member of the Board of Directors. The history she wrote of the Festival was a regular feature of the Festival program.

Joy's life-long friend and companion, Helen Belford, has made a generous gift in her memory and the Board of Directors has in turn used this gift to establish the Joy Belden Memorial Endowment of the Choral Director of the Carmel

Bach Festival. It is anticipated that additional gifts to this memorial will eventually fund the position of choral director. Its existence will ensure the remembrance of this staunch friend and lover of choral music.

Recital

Arleene J. Torri, *chairman*
Jean Black
Robert L. Black, M.D.
Dorelia Dooley
Shirley Loomis
Arnold Manor, M.D.
Herbert L. Myers
Sandra Parker
Lenore Petoe
John Pratt

Robes

Louise Brace,
Kathryn Farr, *co-chairmen*
Margaret Aitkenhead
Majorie Wurzmann

Banners

Mrs. Dwight Morrow,
chairman
Miss Melissa Lofton
Mrs. Gordon Stanley
Mrs. Ann Whitworth

Cookies

Mr. and Mrs. Ray Coffey

Boutique

Joan De Visser, *chairman*
Edie Canfield
Donna DeVincenzi
Dorothy Fletcher
Jo-Ann Hatch
Caryl Lindsay
Chris Schneider
Marion Kreger

Housing Donors

Dr. and Mrs. Basil Allaire
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Mary L. De Paoli
Mr. and Mrs. Davis Factor Jr.
Joan Fontaine
Shelly Glaser
Mr. and Mrs. James Harkins
Robert Heinzman

Lee Hocker
Kim Maxwell
William K. Stewart
Mrs. Thomas F. Tavernetti

Hospitality

Susan Aucutt, *chairman*
Mary Ann Allaire
Ruth Ashcroft
Jo Barton
Pat Burd
Isabelle Crossen
Gail Factor
Ruth Fenton
Fran Gaver
B.J. Graham
Mary Margaret Graham
Norma Jean Hodges
Barbara Jamison
Donna Kennedy
Nancy Morrow
Anne Scoville
Pam Smith
Carol Stratton
Edith Torreson
B'rie Tripp
Kitty Warren
Anne Whitworth
Emily Woudenberg
Beth Wright

Ushers

Joan De Visser, *chairman*
Eleanor Avila
Richard Avila
Nina Balint
Barbara Bloom
Phyllis Bristow
Joan Brook
Anne Brown
Michael Brown
Karen Byrne
Al Brooking
Bill Balloun
Nita Cain
Inso Chung
Jeanie Clausen
Judy Cowan
Josephine Crawford
Donna De Vincenzi
Donelia Dooley
Dan Dresner
Susan Estes
Olga Euban
Helene Fatt
Antonia Fiske
Jane Fleishman
Jean Grace

Sara Gratiot
Olga Grimes
Walter Haley II
Betty Hanson
Cynthia Harris
John Harris
Jo-Ann Hildebrand
Georgia Hollister
Ted Hollister
Hilde Huckelberry
Joan Hull
Margot Hyatt
Shirlee Jones
Ellen Krause
Tom Krause
Dick Kelly
Alexei Kiselev
Audrey Lee
Caryl Lindsay
Alla Lipelis
Dan Lovick
Traude Maier
John Martin
Elinor Meek
Mardie Miller
Marcus Nance
Marcella Peterman
Lenore Petoe
Betty Plank
Meg Powell
Betty Preddy
Allen Ratcliffe
Lloyd Rogers
Inna Rotschi
Tamara Ruzhnikov
Chris Schneider
Lola Sosic
Giesla Shields
John Shields
Virginia Tatarian
Theresa Thompson
Jo-Ann Van Engel
Nicholas Van Engel
Donna Waggoner
Leah Williams
Alma Wood
Edward Wright
Linda Wright

M u s i c i a n s

Sandor Salgo, Conductor

Orchestra

Violins

Rosemary Waller, *concertmaster*

Mark Volkert, *associate concertmaster*

Dawn Dover

Stephen Gehl

Jayne Miller

Lina Morozova

Marilyn Sevilla

Randall Weiss

Second violins

Neal Fowler, *principal*

Sharon Calonico

Jeffrey Gauthier

Fran Kaye

Ildikó Venczel

Jonathon Weisz

Violas

Thomas Hall, *principal*

Daria D'Andrea

Shusuke Nishikawa

Fidel Sevilla

Diedre Stone

Margaret Titchener

Celli

Neal Lo Monaco, *principal*

Judith Davidoff

Nina Flyer

Ronald Royer

Mary True

Basses

Warren Long, *principal*

Charles Chandler

Harpsichords

Madeline Ingram

Bruce Lamott

Flutes

Louise Di Tullio, *principal*

(The Mrs. Leslie M. Johnson Memorial Fund for Principal Flute Chair)

Julie McKenzie

Sarah Orme

Oboes

Michael Rosenberg, *principal*

Debbie Shidler

Danna Sundet

Clarinets

Bryan Schweickhardt, *principal*

Bob Calonico

Bassoons

Jesse Read, *principal*

David Sullivan

French horns

Glen Swarts, *principal*

Loren Tayerle

Trumpets

Carole Klein, *principal*

(The Carla Stewart Memorial Fund for Principal Trumpet)

William Holmes

Catherine Murtagh

Trombones

Craig McAmis, *principal*

Suzanne Mudge

John Russell

Timpani

Tyler Mack

Organ

(The Brooks Clement, Emile

Norman Organ Chair)

James Walker



M u s i c i a n s

Priscilla Salgo, Conductor

(The Joy Belden Memorial Fund, Choral Director Chair)

Chorale

Soprano

Karen Altabet
Charlene Caddick
Sara Camp
Mary Sue Gee
Caterina Micieli
Susan Montgomery
Margot Power
Linda Sandusky
Diane Thomas

Tenor

Alan Caddick
William Davis
Thomas Goleeke
Joseph Golightly
James Hull
Robert Johnson
George Sterne

Alto

Anne Carey
Anne Clothier
Debbie Cree
Jody Druff
Cathy Findley
Sandra Galin
Barbara Larson
Debra Patchell
Barbara Smith

Bass

David Alt
Robin Buck
Herbert Cabral
Duane Clenton Carter
Alexander Holodiloff
Richard Kinsey
John McConnell
Karl Thompson
Hector Vasquez

Chorus

Soprano

Cathryn Blake
Christine Boyer
Jane Crotser
Donna Fujiwara
Margaret Kylander
Elizabeth Mack
Nancy Opsata
Dottie Roberson
Linda D. Shoop
Shirley Slick
Ann Trout

Tenor

Al Harris
Tom Larson
Patrick Lynch
Patrick Duval

Alto

Patricia Collier
Paula Crisler
Linda Fierro
Barbara Martin
Patricia O'Neill
Joan Pearson Sweet
Carol Starks
Barbara Stock

Bass

Andrew Bouchard
James Egan
G. E. Jacobson
George McKechnie
Chris Norton
Steve Reinertsen
Howard Straus
Donald Trout
Peter Widdershoven

Cast party is made possible by a generous grant from the people at



Chevron.



1986 Mission Banners

Nancy Morrow

Banners for the Wednesday night Mission Concert celebrate Queen Christina of Sweden, Holy Roman Emperor Ferdinand I, Pope Julius III, Pope Innocentius X, Pius IV and Alexander VIII, patrons of the evening's composers.

Cardinal del Monte, later Julius III, the patron of Palestrina, is represented by the azure banner with a diagonal red band edged in gold bearing three triple golden mounts between two golden laurel wreaths.

The banner with a silver doe holding a green olive branch on a red field with an azure band above with three golden fleur de lis represents Pope Innocentius X who began his lifetime support of Corelli when he was Cardinal Benedetto Pamfili.

Pius IV is represented by the traditional Medici golden balls on an azure field. This Giovanni Angelo Medici was determined to purge church music of polyphony, in particular the music of Palestrina, and caused trouble at the Council of Trent in 1563, until circumvented by Emperor Ferdinand I whose standard appears with intricate complications, bearing in its four quarters the devices of Castile and Leon, the symbols of Aragon and Sicily, of Austria and Old Burgundy, of Burgundy modern and Brabant, with a centered shield bearing the pomegranate of Granada and an escutcheon below with the symbols of Flanders and the Tyrol.

Cardinal Pietro Ottoboni, later Alexander VIII, aided Corelli as did Queen Christina of Sweden. The banner

bearing the crowned, double-headed, black eagle on a golden ground above a golden diagonal on an azure and green field represents Alexander VIII. Queen Christina is represented by the Swedish royal symbols, the three golden crowns, the golden lion on a blue ground and by the golden vase, symbol of the Vasa family, which ruled Sweden for many years.

Bach's banner, brilliant red on a silver or gold ground, is taken from the script monogram written forwards and backwards with which he marked some of his works in his lifetime. Scarlatti's coat of arms on a banner with a red heart, a golden crown and silver lilies was taken from his tombstone in Madrid. Palestrina's banner comes from a decorated initial on one of his compositions. Corelli is honored with a banner bearing a red heart afire with golden flames.

Appreciation is due to the Library of Congress, Mrs. Backlund, librarian of the National Gallery of Art, and most particularly to Madame Serena Di Bellis of the Frank Di Bellis Library in San Francisco for her untiring work in locating obscure heraldic information and to Ken Ahrens for continuing help. *Lines of Succession* by Louda and Maclagan has been useful in locating heraldic history. The banners were designed by Nancy Morrow and executed by her with the assistance of Melissa Lofton, Ann Whitworth, Helen Stanley, Claire Gilbert, Sally Harkins, Fran Gaver, Diane Bower and Sheila and Phil Costain who constructed the velvet backgrounds and standards which carry the banners year after year.



S u m m e r M u s i c M o n t e r e y

A Program of the Lyceum of the Monterey Peninsula

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The Lyceum-Carmel Bach Festival Classical Workshop

— a three week instrumental workshop for students in grades 7—12

Dates: July 14—August 1

Music Director: Maestro Sandor Salgo, *Music Director, Carmel Bach Festival*

Music Conductor-Director: James Setapen, *Associate Conductor, Denver Symphony*

For 21 years there has been a summer classical music camp in Monterey and for 17 of those years it has been affiliated with the Carmel Bach Festival.

In the summer of 1985 the Lyceum, in affiliation with the Carmel Bach Festival and Robert Louis Stevenson School offered a residential camp consisting of three weeks of classical music. What was accomplished in that three-week session seemed a miracle. Participants had the opportunity to read more music in that time than they would in an entire school year. In private lessons and sectional rehearsals, they received instruction in music theory and history, ensemble playing, conducting, and improvisation. These young musicians spent over 27 hours a week with professional musicians who devoted their time and talent to the workshop. There is also a similar jazz workshop.

These workshops are possible only through the generous support of several foundations: Dunspaugh-Dalton Foundation, David and Lucile Packard Foundation, Community Foundation for Monterey County, Crosby Youth Fund, and a number of individual donors and clubs on the Monterey Peninsula. These contributors also make it possible for the Lyceum Music Committee to offer scholarships, with generous support from the Monterey Jazz Festival.

The Lyceum of the Monterey Peninsula is a volunteer, non-profit organization that sponsors seminars and special workshops on a variety of subjects for talented, gifted, and highly motivated young people during the school year and summer months. The highly qualified leaders are artists, professors, craftsmen, writers, scientists, and other professionals who devote their time and expertise on subjects ranging from Bach to wildflowers and from computers to veterinary medicine. This past year the Lyceum arranged for over 200 seminars and workshops with an enrollment of over 1800 students.

In addition to the regular programs, during the summer there is the July Firefly program which is a four week day camp offering classes in the areas of science/nature, visual arts, performing arts, and humanities. TRIAD is a four week summer school co-sponsored by the three Monterey Peninsula school districts specifically intended for the identified gifted and talented students in grades two through seven. The Lyceum program augments regular school curriculum and provides students the opportunity to discover and develop special interests and talents. The philosophy is: "The important thing is not so much that every child should be taught, as that every child should be given the wish to learn."

Soloists

Instrumentalists



Wolfgang Basch

Trumpet

Born in Wiesbaden, Wolfgang Basch has appeared in concert in the major cities of Europe, North America and South America. He has also been guest soloist at many European festivals, including the London Bach Festival and the Berliner Festwochen. In addition Mr. Basch is principal trumpet with the Frankfurt Opernhaus-und Museumsorchester, and docent at the State Academy of Music, Saarbrücken. Recording for RCA in Europe and North America, Mr. Basch has also performed for the major West German radio programs, as well as the BBC and Radio France.

1983 when, within ten days, it won both the Naumburg Chamber Music Award and first prize in the Banff International String Quartet Competition. The quartet made its New York debut at the Metropolitan Museum of Art the same year, and the following season made its Naumburg debuts in Alice Tully Hall and the Library of Congress. Since then the ensemble has performed throughout North America, and in South America, Europe and the Far East. In addition to its heavy performing schedule, the Colorado Quartet is the Quartet-in-Residence at the New School of Music in Philadelphia.



Louise Di Tullio

Flute

At the age of nineteen, Louise Di Tullio won a position with the Los Angeles Philharmonic, where she performed for six years. She is principal flutist with the Pasadena Symphony Orchestra and a member of the Di Tullio Trio. Having been named for four consecutive seasons the Most Valuable Player by the Los Angeles Chapter of the National Association of Recording Arts and Sciences, Miss Di Tullio has now been declared Winner Emeritus of this award. This is her twentieth season with the Festival.



Judith Davidoff

Viola da gamba/Cello

Judith Davidoff is the director of the New York Consort of Viols, and a faculty member at Sarah Lawrence College and Teachers' College, Columbia University. Since its founding in 1976, Miss Davidoff has been the cellist of the Arioso Trio. She is also a member of the New York Pro Musica under the direction of Noah Greenberg. She is a frequent soloist with leading orchestras in the performance of the *St. John* and *St. Matthew Passions* and in March '86 performed the *St. Matthew* with the New York Philharmonic under Zubin Mehta.



Janina Fialkowska

Piano

The late Arthur Rubinstein summed up Janina Fialkowska's talent: "I have never heard any pianist play with the power, the temperament, the understanding, the beauty of tone and, above all, with the emotion and complete technical command she has shown in performance." Born in



The Colorado String Quartet

Julie Rosenfeld and Deborah Redding, (violins), Francesca Martin (viola) and Sharon Prater (cello) comprise the quartet which attracted international attention in

Soloists

Montreal, she began studying piano with her mother at age five. The University of Montreal awarded her both Bachelor and Master of Music Degrees by the time she was 17. She continued her studies in Paris and then the Juilliard School, and was one of the top prize winners in the first Arthur Rubinstein Competition. She plays with major orchestras in Europe and North and South America.



Janet Goodman Guggenheim
Piano

Janet Goodman Guggenheim was a student of Rosina Lhevinne at the Juilliard School of Music and received two prestigious Alfred Hertz scholarships at the University of California, Berkeley. She has given concerts throughout the United States, Canada, and Europe, where she had an intense period of study with the renowned Myra Hess. Pablo Casals selected here as pianist for this master classes, presented on National Educational Television and he characterized her as a "remarkable pianist." Listed in *Who's Who in Music in America*, Mrs. Guggenheim tours annually with Itzhak Perlman, and is frequently seen on national television. She is artist in residence at the San Francisco Palace of the Legion of Honor, where she performs with the museum Soloists' Ensemble.



Madeline Ingram
Harpsichord

Madeline Ingram has performed with Ars Antiqua and the Bach Festival, both of Rochester, New York, and in New Jersey with the Madrigal Singers and the Friends of Early Music. She has appeared as soloist with the Palo Alto Chamber Orchestra, and with the California Bach Society. With degrees from the Eastman School of Music and Western Reserve University, Mrs. Ingram has taught at the Eastman School of Music and Oberlin Conservatory. She performs regularly in the Bay Area.



Carole Klein
Trumpet, Tower Music Coordinator

Carole Klein programs and conducts the brass ensemble which plays before each concert. Now in her eleventh season with the Festival, Miss Klein is currently Principal Trumpet with the Marin Symphony and performs regularly with the San Francisco Opera and Ballet Orchestras. She is

First Trumpet in the Golden Gate Brass as well as Personnel Manager and Orchestra Contractor for the Masterworks Chorale of San Mateo.



Bruce Lamott
Harpsichord, Lecturer

With an M.A. and Ph.D. in musicology from Stanford University, Bruce Lamott is a specialist in the ornamentation and improvisation practices of the Baroque Period and a noted lecturer in the Bay Area. He is also the instructor in continuo realization for the Merola Opera Program and has been soloist with several West Coast choirs and orchestras. A resident of San Francisco, Dr. Lamott is conductor of the Sacramento Symphony Chorus and director of the music program at San Francisco University High School. This is his thirteenth year with the Festival.



Sergiu Luca

Violin

Sergiu Luca enjoys a world-wide career as

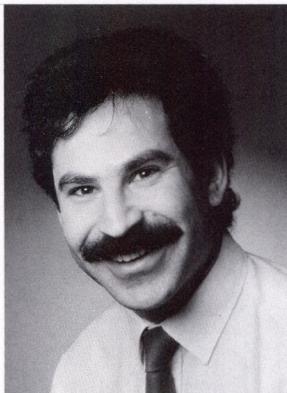
Soloists

one of the great violinists of this generation. A native of Rumania, he made his debut at the age of nine with Israel's Haifa Symphony. He has subsequently performed with many of the world's leading symphony orchestras. He records for the Nonesuch label and received wide critical acclaim for the first recording of the complete unaccompanied violin sonatas of J.S. Bach on original instrument and Baroque bow. In addition to concert and recording activities, Mr. Luca is the founder and director of Chamber Music Northwest in Portland, Oregon, and Artist-in-Residence and Professor of Violin at Rice University and Music Director of the Texas Chamber Orchestra.



Jesse Read
Bassoon

Mr. Read has been Associate Professor in the School of Music at the University of Victoria, British Columbia, and head of the woodwind faculty and a member of the prize-winning Pacific Wind Quintet. He has recorded for the Etcetera label and has appeared as soloist and served as principal bassoonist with many major European and Canadian orchestras as well as in the United States. He specializes in the performance of Baroque and Classical Period wind music on original period instruments. He has recently moved to Los Angeles to pursue his performing career.



Michael Rosenberg
Oboe

Formerly an Assistant Professor of Oboe at Rice University, Michael Rosenberg is an Associate Faculty Member with the Aspen Music Festival. During the past several years he has also been a participant in the Marlboro Music Festival. Currently solo oboist with the Philharmonisches Orchester Kiel, Mr. Rosenberg has performed with many orchestras both in Europe and the United States including the La Scala Orchestra, the Chicago Symphony Orchestra, the Houston Symphony and the Aspen Chamber Orchestra.



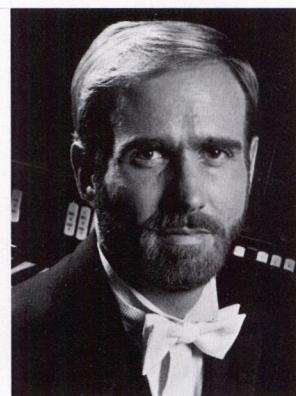
Mark Volkert

Violin

Associate Concertmaster

Mark Volkert was concertmaster and soloist with the Stanford Chamber Orchestra and Stanford Symphony. During his junior year, he won a chair in the San Francisco Symphony Orchestra where he

is now assistant concertmaster. Mr. Volkert is an active composer of works for both large and small orchestra, including ballet, choral and chamber music, and has received many commissions in the Bay Area. Most recently his commissioned work, "Soundings", was performed at the opening of the Monterey Bay Aquarium.

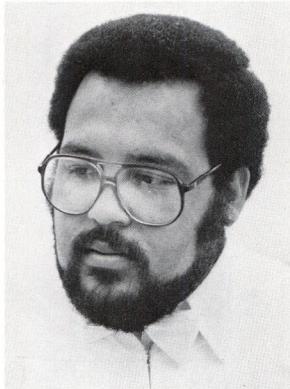


James Walker
Organ

As an established concert organist throughout the Western states, James Walker has performed before many chapters of the American Guild of Organists and appeared as solo artist at three Far-Western Regional Conventions of the A.G.O. In addition, he has performed with the Pasadena Chamber Orchestra, the U.S.C. Wind Orchestra, the Early Music Ensemble of Los Angeles, and many other college and church ensembles. He has won numerous competitions, including the 1975 and 1979 Los Angeles Chapter and Far-Western Regional levels of the National Open Competition in Organ Playing of the A.G.O. Mr. Walker is a 1978 graduate of the University of Southern California School of Music, where he also completed his Master of Music degree in 1982. He currently is College Organist and Instructor of organ at Occidental College in Los Angeles, an appointment he received in 1981 at the age of 24; he also serves as Organist and Associate Choirmaster for All Saints Episcopal Church in Pasadena.

Soloists

Vocalists



Duane Clenton Carter

Bass

A frequent participant in the Carmel Bach Festival, Mr. Carter was an apprentice with the Chicago Lyric Opera and in the Merola Program with the San Francisco Opera. He returned to both companies to perform roles and has also been a soloist with the Tanglewood and Ravinia Festivals. He has sung the role of Porgy in *Porgy and Bess* on Broadway. In 1986 he performed with the Philadelphia Grand Opera and was a finalist in the Pavarotti International Auditions, winning a contract with Luciano Pavarotti to work with him in Italy and on tour in China from which he has just returned.

gram's Grand Finals. She toured with the Center's Western Opera Theater and was named to a 1985 Adler Fellowship. Miss Cowdrick, who is also a professional speech therapist, received much of her professional training at Juillard's American Opera Center. In 1983 she appeared in Barber's *Anthony and Cleopatra* at Charleston's Spoleto Festival which was recorded on New World Records and won the 1985 Grammy award.



Debbie Cree

Mezzo-soprano

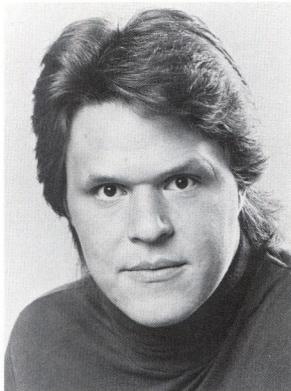
Debbie Cree, a resident of Los Angeles, has toured with the William Hall Chorale throughout the United States and Europe, and with the Roger Wagner Chorale nationally. She was a finalist in the Los Angeles District Metropolitan Opera Auditions and Third Place Winner of the Fuchs Memorial Scholarship Fund Audition in 1983. She received her Bachelor of Music Education degree from Chapman College and was a member of the USC Opera Workshop for four years where she performed a variety of roles in numerous opera productions. She returns to the Carmel Bach Festival for her ninth season.



Kathryn Cowdrick

Mezzo-soprano

Pennsylvania native Kathryn Cowdrick made her San Francisco Opera debut in 1985. A participant in the 1984 Merola Opera Program, Miss Cowdrick received the Gropper Memorial Award at the Pro-



Mark Delavan

Baritone

Mark Delavan toured nation-wide in the title role of Don Giovanni with the Western Opera Theater's 1985-86 production. He was a 1985 participant in the Merola Opera Program and in 1986 holds one of the San Francisco Opera's prestigious Adler Fellowships. He will make his San Francisco Opera debut in that company's 1986 fall season.

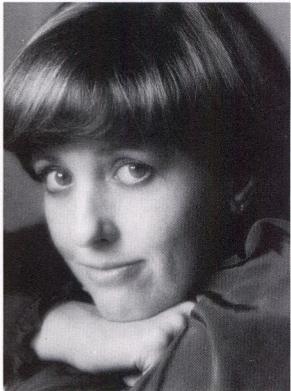


Thomas Goleeke

Tenor

Thomas Goleeke has been a regular member of the Chorale for many years. The first student to receive a doctorate from Stanford University in vocal performance, he is currently Professor of Music and Chairman of the Voice Department at the University of Puget Sound where his duties include conducting the University Chorale. He is also active as a performer in the Northwest.

Soloists

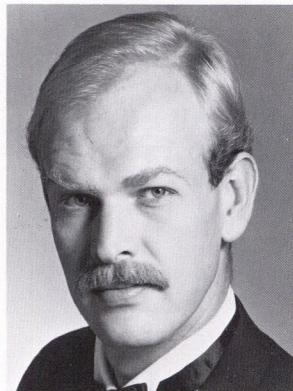


Mary Heyler

Mezzo-soprano

Mary Heyler was born in Los Angeles. While a student she won many awards including one from the National Federation of Music Clubs, the Nicolai Gedda Award at the Music Academy of the West and was second in the finals of the regional auditions for the Metropolitan Opera. She made two records with the Los Angeles Vocal Arts Ensemble, one of which was listed in the Gramophone Critics Choice for 1982. She was a finalist at the 1982 Munich International Competition and a semi-finalist at the Benson and Hedges Competition in Aldeburgh the same year. Her most recent opera engagements have been in Aachen, West Germany.

as the Evangelist in Bach's Passions. He has been the recipient of several awards including Rio de Janeiro's *Concurso International de Canto*. Mr. Markus enjoys a very active career in recording as well as performance in many Bach festivals worldwide, including that of the New Bach Society. Several of his performances of Bach's works have been recorded for television. He also sings *Lieder* and has performed several roles in the operas of Handel and Mozart.



Monte Pederson

Bass-Baritone

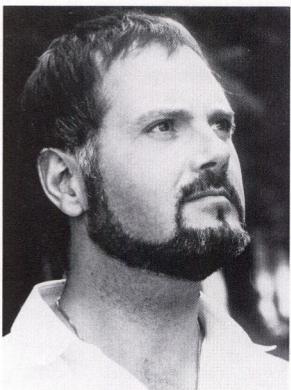
Currently an Adler Fellow at the San Francisco Opera, Mr. Pederson participated in the Merola Opera Programs of 1983 and 1984, winning the Leona Gordon Lowin Memorial Award in the 1984 San Francisco Opera Center Auditions Grand Finals. Additional Bay Area appearances have been with the North Bay Opera Company, Pocket Opera, Midsummer Mozart Festival, Concert Opera Association, West Bay Opera and the Chamber Orchestra of San Francisco.



Douglas Lawrence

Baritone

A native Californian, Douglas Lawrence appears frequently with the leading orchestras of this country. He has toured Europe extensively where he has appeared at many festivals. He participates regularly in the Carmel Bach Festival, the Oregon Bach Festival, the Ojai Festival, the Bethlehem Bach Festival and the Hollywood Bowl Summer Festival. Appearances in staged productions of operas have been with the San Diego Opera Company, the Hawaii Opera Theater, the San Francisco Opera, and the Opera Society of Washington.



Karl Markus

Virginia Best Adams Master Class

Soloist

Tenor

Born in 1943 in Westphalia, Karl Markus is one of the most sought-after European tenors and is particularly highly acclaimed



Patricia Schuman

Mezzo-Soprano

Patricia Schuman, a resident of New York City, sings on both sides of the Atlantic. In Europe she has performed in Venice, Paris and Brussels; among many engagements in this country she has sung at Lincoln Center, Alice Tully Hall, Carnegie Hall, Washington Opera, and with the Dallas Symphony. A native of California, Patricia Schuman is a winner of the San Francisco Metropolitan Opera Regional Auditions,

Soloists

the Jean Donnell Award of those auditions, Merola Opera Grand Finals, Il Cenacolo Award of the Merola Program and a William M. Sullivan Foundation Grant.

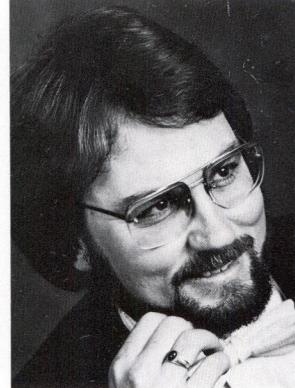


Ruth Ann Swenson

Soprano

A native New Yorker, Ruth Ann Swenson attended the Academy of Vocal Arts in Philadelphia. She won the San Francisco Opera Auditions in 1981 and 1982 and one year later took first prize in the Loren B. Zachery Competition. For two years she appeared with the San Francisco Opera Center's Merola Program, and made her debut with the San Francisco Opera in June 1983. She received remarkable critical acclaim and has performed many roles since then in San Francisco, Portland, Seattle and Geneva.

and it was there that she made her debut and is hailed as one of "Canada's leading treasures." She is a renowned recitalist and performer with all the major symphonies of North America and Europe, specializing particularly in Mahler. She has sung many operas both here and abroad. Currently a resident of New York City, Janice Taylor has been heard many times in the music of J.S. Bach, both at Lincoln Center with Musica Sacra, and at the Metropolitan Museum of Art as soloist with the world-renowned Bach Aria Group. She has also been featured as a guest artist with the Bethlehem Bach Festival and the Berea Bach Festival. She has made recordings with Frederica von Stade and Elly Ameling, and has been on numerous radio and television broadcasts throughout the U.S., Canada and Europe.



Gregory Wait

Tenor

A native Californian and long-time participant in the Carmel Bach Festival, Gregory Wait is Senior Lecturer in Voice and Choral Conducting at Stanford University. In addition to his academic schedule, Mr. Wait maintains an active concert life, appearing as soloist with major West Coast musical organizations such as the Los Angeles Master Chorale and the Camerata of Los Angeles. He served as Conductor of the Los Angeles Lutheran Chorale, and Associate Conductor for the William Hall Chorale, with which he made his professional solo debut. He has also appeared in concerts in Santa Fe, San Antonio, Portland and Boston.



Janice Taylor

Mezzo-Soprano

Although born in New York State, Janice Taylor had her vocal training in Canada

Thomas Wilcox

Bass

A native of Toledo, Ohio, Mr. Wilcox was awarded first prize at the Dutch International singing competition. He has been a finalist in the Gold Award for Singers in London, the Munich International Singing Competition and the Young Concert Artists Competition in New York. He has also been the recipient of a Martha Baird Rockefeller Fellowship award. Mr. Wilcox has performed extensively in Southern California in both opera and oratorio.



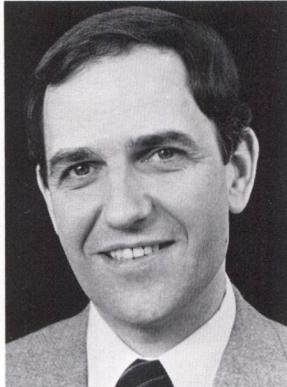
Jacob Will

Bass-Baritone

A native of South Carolina, Jacob Will is a graduate of the Cincinnati Conservatory where he was a student of Andrew White and Italo Tajo. He has appeared regularly on the stage of the San Francisco Opera since his 1983 debut and tours with Western Opera Theater with which he has recently performed the title role in *Don Giovanni*. A 1982 participant in the San Francisco Opera's Merola Program, he was awarded an Adler Fellowship in 1983.

Soloists

Others



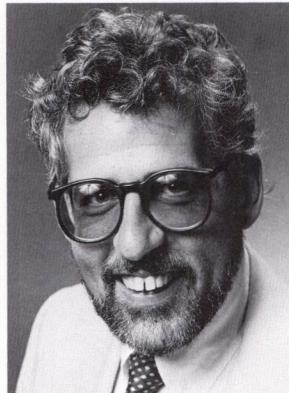
Clifford Cranna

Lecturer

Program Notes for the Opera and the Mission Concert

Clifford ("Kip") Cranna is the Musical Administrator of the San Francisco Opera and often serves as moderator and panelist for the informational and musical programs of the San Francisco Opera Center, and is a regular host of "Opera Insights," presented by the San Francisco Opera Guild. He has conducted a number of choral groups in the Bay Area, and has been active as a director of church music programs. He received his undergraduate degree from the University of North Dakota in choral conducting and his Ph.D. in musicology from Stanford where he specialized in Renaissance and Baroque music history and theory.

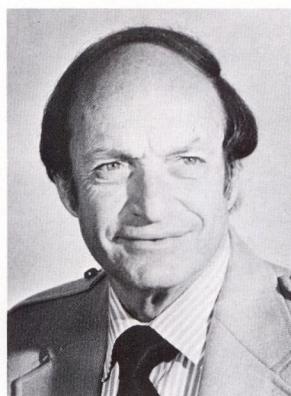
fornia at Santa Cruz, John Hajdu is active as conductor and scholar specializing in Baroque music. While a student in Paris with Nadia Boulanger, Hajdu began his exploration and study of French sacred music from the time of Louis XIV. His scholarly works include contributions to the *New Grove Dictionary of Music and Musicians*. He received the Noah Greenberg Award from the American Musicological Society for his recording of Gilles' *Messe des morts*, issued by the Musical Heritage Society. He is currently preparing a book on Bach's *Passion According to St. Matthew*.



Albert Takazauckas

Stage Director for the Opera

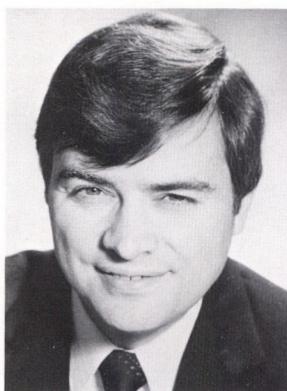
Albert Takazauckas returns for his fourth season with the Carmel Bach Festival. He regularly directs opera productions for the San Francisco Opera Center Showcase and for the national tour of the Western Opera Theater. He directs for the Berkeley Repertory Theater, the Magic Theater, the Fort Worth Opera, the Chataqua Festival and the Ashland Shakespeare Festival. His play, *Cutting Canvas*, co-authored with James Keller, ran at San Francisco's Magic Theater in 1984. Mr. Takazauckas is a recipient of a grant from the National Endowment for the Arts.



James Schwabacher

Opera Symposium Moderator

James Schwabacher made his Bach Festival debut in 1950 singing the Evangelist in the Festival's first performance of the *St. John Passion*. Mr. Schwabacher has performed this role and that of the Evangelist in the *St. Matthew Passion* over one hundred times in his thirty-five year career including annual appearances with the Festival until 1975, when he retired. Mr. Schwabacher has been Artistic Administrator and President of the Merola Opera Program of the San Francisco Opera for 30 years and continues to serve as Vice President of the Symphony and Vice Chairman of the San Francisco Conservatory of Music.



John Hajdu

Lecturer

Program Notes

Currently Professor of Music and head of the department at the University of Cali-

Sergiu Luca appears by arrangement with John Gingrich Management, Inc. Janina Fialkowska and Ruth Ann Swenson appear by arrangement with ICM Artists, Ltd. The Colorado String Quartet appears by arrangement with General Arts Management, Inc. and Janice Taylor, Patricia Schuman, and Albert Takazauckas through Columbia Artists Management, Inc. and Janice Taylor, Patricia Schuman, and Albert Takazauckas through Columbia Artists Management, Inc.

Introduction to Concerts

Bach and Mendelssohn

After Johann Sebastian Bach's death in 1750 his work fell into neglect. Only his sons, his former pupils, and a handful of other disciples preserved the memory of his art. The *Well-tempered Clavier* remained an important source for musical study, indeed both Beethoven and Mozart knew it well. But the sacred works — the cantatas, Passions, and the *B-minor Mass* — faded into complete obscurity for nearly a century.

Berlin became the principal center for Bach's disciples. His former pupils Kirnberger and Agricola were there, and Emanuel Bach served Frederick the Great for nearly 30 years, until 1768. The great patron Gottfried van Swieten served as Austrian ambassador to Frederick's court for seven years during which time he took great interest in the music of J.S. and C.P.E. Bach (see Friday's program notes). Frederick's talented sister, Princess Anna Amalia, who may have remembered old Bach's visit to the court at Potsdam in 1747, must have learned of J.S. Bach's music through the musicians around her, including Kirnberger, with whom she studied composition. Amalia gathered a personal music library of incalculable value, rich in 18th century music, but in that of J.S. Bach above all. The Amalien-Bibliothek preserved Bach's autograph copies of the *Brandenburg Concertos*, the *St. Matthew Passion*, the *B-minor Mass*, many cantatas, and the keyboard concertos.

Another musician in Frederick the Great's court, Carl Friedrich Fasch, served as second keyboard accompanist to the king, and when Emanuel Bach left the court in 1768 Fasch succeeded to Emanuel's position. After Frederick's death, Fasch came to establish in Berlin an organization known as the *Singakademie*, a group that under his direction performed Bach's motet *Komm, Jesu Komm* in 1794. This was the beginning of the Bach revival. Fasch's pupil and assistant, Carl Zelter, continued the practice of including Bach's works on the *Singakademie's* programs, but it was Zelter's young and talented pupil, Felix Mendelssohn, who was to conduct the most stimulating event in the movement to revive Bach's works, the 1829 performance of the *St. Matthew Passion*.

In 1831 the young Mendelssohn visited his old friend Goethe in Weimar for the last time. He wrote of the visit in a letter:

I often had to play for Goethe in the morning. He wanted to have an idea of how music had developed, and so he asked to hear things by various composers in the order in which they followed one another. He was not anxious to hear Beethoven, but I could not spare him that, since he wished to know "what direction the language of tones had taken" now, and I played him the first movement of the c-minor (fifth) symphony, which he liked very much. In the *Overture in D Major* (4th Orchestral Suite) by Sebastian Bach, with the trumpets, which I played to him on the piano as best I could, he took great pleasure. The beginning was so grandiose and aristocratic, he said, that one could truly see a procession of elegantly clad people processing down a great staircase. I also played him the *Inventions* and much of the *Well-tempered Clavier*.

Throughout his all-too-brief life Mendelssohn worked zealously for the cause of Bach. In 1835 Mendelssohn became conductor of the Gewandhaus Orchestra in Leipzig, and there, in 1840, he brought the *St. Matthew Passion* back to the Thomaskirche, where Bach had first performed it more than a century earlier. Mendelssohn's arrival in Leipzig brought him into close contact with Robert Schumann, who shared enthusiasm for Bach and his music. In 1837 a performance of Bach's *D-minor Clavier Concerto* by Mendelssohn prompted Schumann to ask his friend: "Would it not be a timely and useful undertaking for the German Nation to publish a complete collection and edition of all the works of Bach?" Unfortunately, Mendelssohn's untimely death in 1847 prevented his participating in the establishment of the Bachgesellschaft that formed under the direction of Schumann, Liszt and others in 1850 to oversee the publication of the collected works of J.S. Bach.

John Hajdu

Monday Concert

July 14, 21, 28, 8 p.m., Sunset Center Theater

I. "Sanctus" and "Pleni sunt coeli".....*Johann Sebastian Bach (1685-1750)*

from *Mass in b*, BWV 232/21

Festival Chorus, Chorale and Orchestra

II. Suite No. 2 for flute and strings in b, BWV 1067.....*J.S. Bach*

(*Overture*),
Lentement,
Rondeau,
Sarabande,
Bourée I alternativement,
Bourrée II,
Polonaise,
Double,
Menuett,
Badinerie

Louise Di Tullio, flute
Festival Orchestra

III. Concerto for violin and orchestra in e, Opus 64.....*Felix Mendelssohn (1809-1847)*

Allegro molto appassionato,
Allegretto ma non troppo,
Allegro molto vivace

Sergiu Luca, violin
Festival Orchestra

Intermission

IV. Cantata, "Wachet auf, ruft uns die Stimme," BWV 140.....*J.S. Bach*

Chorus
Recitative (tenor)
Duet (Rosemary Waller, violin)
Chorale
Recitative (bass)
Duet (Michael Rosenberg, oboe)
Chorale

Patricia Schuman, soprano; Karl Markus, tenor;
Douglas Lawrence, bass
Festival Chorus, Chorale and Orchestra

This concert will be broadcast live on KUSP-89 FM, Monday, July 21st.

Program Notes

I. "Sanctus" from the Mass in b, BWV 232/21

Recent studies have shown that although he composed the music for the *B-Minor Mass* over a period of more than three decades, Bach undertook the compilation and refinement of the work only in his last years, possibly as late as 1748. In Bach's Lutheran Church the *Sanctus* was performed in Latin for high feast days, and this grand setting appeared as early as Christmas in 1724 with subsequent performances at Easter in 1727 and once again for an unknown occasion late in Bach's life. It is the only part of the *B-Minor Mass* that is known, with certainty, to have been performed by Bach upon more than one occasion.

Trinitarian symbolism abounds throughout the movement. The scoring includes trios of trumpets and oboes. The voices move up and down in thirds and in triplet rhythmic figures. The fugue of the *Pleni sunt coeli* unfolds in a gigue-like triple meter. The choir, scored for six voices, groups the voices in combinations of threes. This six-voice scoring, unique in the *B-Minor Mass*, and rare in Bach's work, may well have been inspired by Isaiah's vision of a six-winged seraphim described in the passage from which the text of the Sanctus comes:

Above it stood the seraphim: each one had six wings; with twain he covered his face, and with twain he covered his feet, and with twain he did fly. And one cried unto another, and said, *Holy, Holy, Holy is the Lord of Hosts: heaven and earth are full of his glory.*

II. Suite #2 for flute and strings in b, (BWV 1067)

Of Bach's four surviving orchestral suites, the *Suite in b* is thought to be the last Bach composed. He probably wrote it as entertainment music for some occasion in Leipzig about 1738, possibly for the great French flautist Pierre-Gabriel Buffardin. Like the other three works in this genre, Bach does not title the work "suite," but rather *Overture*, allowing the dominating opening movement to provide the title for the work.

A suite is made of a series of dances. After the opening overture in the French style (with alternating slow, majestic, and faster fugal sections), this work proceeds through a slow section to a series of six dance movements. The *Rondeau*, actually a stately gavotte with a returning melody, leads to the slow, grave *Sarabande*. The *Bourrée* is characterized as a dance that is similar to, but faster than the gavotte. The *Polonaise* of Bach's time was characterized by the broad initial beat of the phrase that is heard in this example. In many suites of Bach's time certain dances will be followed by *Doubles* in which a written-out variation follows the principal movement. Such is the case with the *Polonaise*. The *Minuet*, of course, became the most popular court dance of the 18th century, and thus it came to take its position in the later symphonies of the Viennese classicists. *Badinerie* is not a dance type, but means "teasing." This virtuosic showpiece for flute provides a flamboyant closing for this concerto-like work.

John Hajdu

III. Concerto for violin and orchestra in e, Opus 64

On 30 July 1838 Mendelssohn wrote to his friend, violinist Ferdinand David, "I should like to write a violin concerto for you next winter. One in E minor runs through my mind, the beginning of which gives me no peace..." David was concertmaster of Leipzig's *Gewandhaus* orchestra, which Mendelssohn served as conductor, and one of the leading violinists of the nineteenth century. This letter began a close association between the two men, one that culminated six years later in 1844, when Mendelssohn finally dated the finished *Violin Concerto in E minor* (16 September 1844). During these years Mendelssohn relied heavily on David's judgment in matters both violinistic and musical, seeking the violinist's opinion on minute changes in the first movement even after the work was finished: "I would particularly like to have your opinion about all this before I give up the music irrevocably to the printer," wrote Mendelssohn in December of 1844. He dedicated the work to David, who gave the first performance at a concert of the *Gewandhaus* on 13 March 1845, under the direction of the Danish composer Niels Gade. To a resting Mendelssohn David wrote, "The work pleased extraordinarily well, and it was unanimously declared to be one of the most beautiful compositions of its kind." This declaration has been reinforced throughout the 140-year history of the piece, and today it forms an integral and favored part of any violinist's and orchestra's repertoire.

The work's lengthy evolution from inspiration to premiere was due in part to Mendelssohn's extreme care in its composition, but also because he undertook several other projects simultaneously, most notably the *Scottish* symphony of 1842. The Concerto proved to be his last large-scale orchestral work; his death followed only two years after the premiere. Like much of Mendelssohn's music, the work combines a freely romantic emotionalism with classic forms, placing colorful and occasionally virtuosic themes in clearly defined groups over a relatively restrained harmonic idiom. The solo instrument interacts closely with the orchestra, singing above it, playing in tight dialogue with it and in certain unusual spots even accompanying it.

Mendelssohn eschews the standard opening orchestral exposition, preferring to use the solo instrument immediately on the haunting E minor theme. The scoring of the second theme features the violin on a pedal g, over which the winds play the melody. The first movement's cadenza, reputedly authored chiefly by David, ends with a series of ricochet arpeggios above which the flute reprises the principal theme. As in the *Scotch* symphony, the movements are joined without break. A bassoon sustains its note from the final chord of the first movement, leading into a chromatic shift to the key of the prayer-like second movement. A sighing *Allegretto* connects the second and third movements, again preserving musical and aesthetic continuity. The brilliant *Allegro molto vivace* finishes the piece in a flurry of lightning passagework for the soloist with strong interjections from the orchestra. The musical material and the fine construction readily explain David's statement to Mendelssohn following the premiere, "I must thank you for the privilege of introducing such a work to the public."

Richard Will

IV. Cantata, "Wachet auf, ruft uns die Stimme", BWV 140

Perhaps the best known and most beloved of Bach's cantatas, this extraordinary work could not have been performed more than a few times during Bach's years in Leipzig. The cantata, for the 27th Sunday after Trinity, a day that occurs only in years when Easter falls particularly early, was composed in 1731 when such was the case.

Based upon a hymn composed in the late 16th century by Philipp Nicolai, the cantata offers a lesson on the parable of the Ten Wise and Foolish Virgins in celebrating the symbolic marriage between the daughters of Jerusalem and Christ, the bridegroom. Three verses of the hymn serve as structural pillars in a symmetrical arrangement framing two remarkable dramatic duets. Those duets present a passionate love-dialogue between the chosen virgin and the bridegroom.

The bustling opening chorus presents an atmosphere of excited anticipation as the daughters of Jerusalem make preparations for the wedding. The sopranos present the first verse of the hymn in *cantus firmus*, the other voices embellish the texture in fugal imitation, and the instruments accompany with rhythmic and melodic figures drawn from the orchestral introduction. These three levels of musical activity combine to form one of Bach's most remarkably expressive choral movements.

Of the two duets, the first contrasts strikingly to the second in the treatment of the voices. In the first, a passionate longing emerges as the voices call to one another, but avoid singing together in a note-for-note fashion. After the wedding procession, symbolized in the famous chorale prelude of the middle movement, the second duet presents the symbolic union as the bride and bridegroom, truly together in duet for the first time, sing "Die Liebe soll nichts scheiden" ("nothing should separate [our] love"). In the recitative of the bass leading to the second duet we find the characteristic "halo" in the light string accompaniment to the figure of Christ. A third verse of the hymn in an unembellished harmonization concludes this cantata in Bach's conventional manner.

Rich in formal and emotional content, Cantata 140 has drawn particularly strong critical acclaim. Of it, cantata authority W. G. Whittaker observed:

It is a cantata without weaknesses, without a dull bar, technically, emotionally and spiritually of the highest order, its sheer perfection and its boundless imagination rouse one's wonder time and time again.

John Hajdu

Tuesday Concert

July 15, 22, 29, 8 p.m., Sunset Center Theater

I. Concerto for flute, violin and harpsichord in a, BWV 1044.....Johann Sebastian Bach (1685-1750)

*Allegro,
Adagio ma non tanto e dolce,
Alla breve*

Louise Di Tullio, *flute*; Rosemary Waller, *violin*;
Bruce Lamott, *harpsichord*
Festival Orchestra

II. Cantata, "Liebster Gott, wann werd' ich sterben," BWV 8.....J.S. Bach

(—)
Aria (Michael Rosenberg, oboe d'amore)
Recitative (alto)
Aria (bass)
Chorale

Linda Sandusky, *soprano*; Mary Heyler, *mezzo-soprano*;
Gregory Wait, *tenor*; Douglas Lawrence, *bass*
Festival Chorale and Orchestra

Intermission

III. Brandenburg Concerto No. 2 in F, BWV 1047.....J.S. Bach

*(Allegro),
Andante,
Allegro assai*

Wolfgang Basch, *trumpet*; Louise Di Tullio, *flute*;
Michael Rosenberg, *oboe*; Mark Volkert, *violin*

IV. Symphony No. 38 ("Prague") in D, K. 504.....Wolfgang Amadeus Mozart (1756-1791)

*Adagio,
Allegro,
Andante,
Finale. Presto*

Festival Orchestra

This concert will be broadcast live on KUSP-89 FM on Tuesday, July 22nd.

Program Notes

I. Concerto for flute, violin and harpsichord in a, BWV 1044

Bach based his *A Minor Concerto* on two earlier compositions, a *Prelude and Fugue in A Minor*, BWV 894 for keyboard, and the second movement of a *Trio Sonata*, BWV 527. The *Prelude and Fugue* dates from the Weimar period and the trio sonata is second of a set of six composed by Bach for organ about 1727 in Leipzig.

In the first movement Bach rewrote and expanded the *Prelude* from which he derived the principal theme. Many of the harpsichord solos are taken straight from the earlier work. The large-scale formal and harmonic plan follows that of the *Prelude*, but Bach added much for the other two soloists and ripieno.

In the *Adagio*, Bach simply transcribed that of the *Trio Sonata*, transposing it up a fifth. The principal change is the introduction of the right hand of the keyboard as a melodic instrument. Thus, in the first section the harpsichord is assigned the former flute melody, while the flute takes the former violin line and the violin plays pizzicato arpeggios. The repeat is written out, with the violin on the flute line, the harpsichord on the former violin line and flute repeating the violin's arpeggios in a different octave. The second half and its repeat are scored in precisely the same manner.

The finale draws its material from the *Fugue*. Following an opening 24-bar ritornello, the harpsichord launches into and plays the entire fugue, the only changes being some acceleration of the normal triplet feeling with quadruplet and sextuplet sixteenths near the end, and an inserted cadenza. In addition to its appearances at the beginning and end, the orchestral ritornello appears in three internal statements, two of which are abbreviated.

II. Cantata, "Liebster Gott, wann werd ich sterben," BWV 8

From the time of his arrival in Leipzig Bach energetically applied himself to one of his principal tasks, that of providing approximately sixty cantatas annually for the services at St. Thomas and St. Nicholas. During Bach's early years at Leipzig, he composed at least three hundred cantatas, creating these works for the envisioned "well-ordered" church music. Characteristically, he approached this task systematically. During 1723 and 1724 he completed a first cycle in which he refined his concept of the cantata, re-working a number of earlier cantatas, and composing dozens of new works. In a second cycle, 1724-25, the "chorale cantata" pattern (with an opening and closing verse of a hymn presented without alteration, and free paraphrases in the internal movements) emerges. Three more cycles were completed by 1735.

Composed and performed for the 16th Sunday after Trinity in 1724 (September 24), the chorale cantata *Liebster Gott, wann werd ich sterben* belongs to Bach's second cycle. The Gospel for that day, Luke 7, 11-17, tells the story of the raising up of the widow's son in the city of Nain. This New Testament passage both raises the question of one's own death, and offers them reassurance and comfort in the certainty that Jesus will one day resurrect his followers. Thus this cantata, like the great *Actus Tragicus*, contemplates death joyfully, as a release and call for everlasting bliss. The cantata is based on a hymn composed in 1695 by Daniel Vetter to a text by Caspar Neumann.

The first chorus contains extraordinary instrumental writing for two oboes d'amore and a high solo flute that presents striking, bell-like, repeated notes. The choir presents the first verse of Vetter's hymn in a comparatively simple declamation.

The tenor and bass arias stand in stark contrast to one another. The tenor reflects on the fearfulness of death while the bass joyfully embraces it in a gigue-like dance movement. In the alto recitative that separates the two arias we find Bach's halo effect, the light string accompaniment that generally accompanies the figure of Christ (e.g. *St. Matthew Passion* and *Cantata 140*.) The references to suffering, the question "Who will free and release the soul from the yoke of sin?" and the subsequent celebration in the bass aria provide the central message of the cantata. Following the soprano recitative, the final chorale appears in Vetter's original harmonization.

III. Brandenburg Concerto #2 in F, BWV 1047

There can be little doubt that Bach's responsibilities at Weimar, Köthen, and for the *collegium musicum* in Leipzig must have required him to produce a large corpus of orchestral music which is now lost. At Köthen, for example, during the years 1719-20 no less than fifty compositions, many of them undoubtedly Bach's, were copied and bound. In light of these presumed losses, we must be particularly thankful to Margrave Christian Ludwig of Brandenburg, who asked Bach for some music when Bach visited Berlin to purchase a new harpsichord in 1719. In 1721 Bach carefully prepared, and sent to the Margrave, the copy of six of his finest *concerti grossi* that survives today in the Amalien Collection of the German National Library.

Bach may have been too slow in acceding to the request. Or, because the Margrave lacked the resources to perform the difficult concertos, he never understood the remarkable gift he had received from Bach. For whatever reasons, we have no evidence that the Margrave of Brandenburg ever acknowledged or remunerated Bach for his splendid music.

The second concerto may have been written specifically to show off four virtuosi in Bach's orchestra at Köthen, including U. H. Ruhe, Prince Leopold's fine court trumpeter. The opening *allegro* presents the full ensemble, then exposes the soloists in ascending order—violin, oboe, flute, and trumpet—while the predecessor accompanies with a countersubject. Following this exposure Bach combines the elements of the movement in a brilliant permutation of the instruments and musical ideas.

The *andante* middle movement is given entirely to the solo instruments, opening in canon, accompanied by the continuo. The finale also opens with imitation in the soloists, this time fugally, with a happy theme presented in the trumpet, followed by the oboe, violin, and recorder, all generating a tremendous energy leading into the first entrance of the full ensemble. In the ensuing development the soloists intermittently rival and imitate each other in bristling virtuosity.

IV. Symphony #38 in D, K. 504, ("Prague")

In 1787, an opera company in Prague staged Mozart's *Marriage of Figaro*. The populace, already acquainted with Mozart's music through *The Abduction from Seraglio* and other works, received *Figaro* enthusiastically, and its music soon spread throughout the city in various arrangements. A contemporary observer noted that "even the harpist in the alehouse had to play 'Non piu andrai' if he wanted to be listened to at all." Count Johann Thun, a friend and supporter of Mozart's for whom the "Linz" symphony had been written, invited the composer to visit Prague to share in this great success. Mozart accepted the offer, travelling to Prague twice in 1787. In January he heard this symphony performed, and he attended one performance of *Figaro* and directed another.

The symphony was played by the opera orchestra on 19 January 1787, in a concert which also featured Mozart at the piano. The manner in which Mozart's acquaintance Franz Xaver Niemetschek describes that evening conveys some of the excitement he created in Prague:

The theater had never been so full as on this occasion; never had there been a more fervent, unanimous delight than that awakened by his heavenly playing. We did not, in fact, know which to admire more: his extraordinary powers of composition or his extraordinary playing; together they made such an overwhelming impression on us that we felt we had been sweetly bewitched! But when at the end of the concert Mozart improvised alone on the piano for more than half an hour and had transported us to the highest degree of rapture, this enchantment dissolved in a loud torrent of applause.

This reception recurred when Mozart appeared at a performance of *Figaro* the following October ". . .the news of his presence spread in the stalls, and as soon as the overture had ended everyone broke into welcoming applause."

The Symphony in D met with similar success. Niemetschek praises it along with the "Linz" symphony associated with Count Thun, describing the works as "true masterpieces of instrumental composition, full of unexpected transitions, and have *elan* and a fiery momentum, so that they immediately incline the soul to expect something sublime." Indeed, Mozart's encounters with the city of Prague must have provided a welcome respite from his increasing problems in Vienna.

Dated 6 December 1786, the symphony stands by itself in the symphonic catalog, separated by four years from the earlier "Haffner" and "Linz" symphonies and by eighteen months from the final trilogy of 1788. The intervening years between the "Linz" and "Prague" symphonies Mozart spent in the composition of piano concerti and operas, furthering his sensitivity to orchestration techniques and particularly expanding his use of winds. Niemetschek marvels at the "original, unprecedented passages for wind instruments" in *Figaro*, which continue to occur in the "Prague" symphony and the following *Don Giovanni*. In addition, the artistic world was beginning to attribute more importance and seriousness to the symphonic genre.

This work displays the developing stages of a more contrapuntal style of composition than Mozart had previously practiced. The first movement especially relies on the development of shorter motifs rather than long, lyrical themes for its musical weight. The absence of the customary *Minuet* movement has been explained in various ways: some scholars believe that Mozart may have doubted the aesthetic fitness of a Baroque dance movement in the newly serious symphony, while others simply think that he felt the citizens of Prague would be more accustomed to three-movement symphonies.

The orchestra in Prague was small, with winds only one to a part, a string section of 12-14 players and harpsichord. Mozart ascribed much of his success in Prague to the excellence of that ensemble, and indeed the great excitement raised indicates inspired performances. But today, the freshness and vitality of the work itself seem more than enough to excuse the passionate zeal of the people of Prague.

John Hajdu

Wednesday Concert

July 16, 23, 30, 9 p.m., Carmel Mission Basilica

Founders' Memorial Concert

The Grandeur that was Rome: Music from the Eternal City

Sandor Salgo, *Conductor*

Priscilla Salgo, *Assistant Conductor*

Festival Chorale and Orchestra

Processional

I. Motet, Adoramus te, Christe ("We adore Thee, O Christ") *Giovanni Maria Nanino (1543?-1607)*

II. Toccata per l'Elevatione *Girolamo Frescobaldi (1583-1643)*

(from the *Messa dell'Apostoli*)

James Walker, *organ*

III. Motet, Vere languores ("Surely He hath borne our griefs") *Tomas Luis de Victoria (1548-1611)*

IV. Sonata for trumpet, strings and continuo *Alessandro Stradella (c. 1644-1682)*

(Allegro),

Aria,

(Allegro),

Aria

Carole Klein, *trumpet*

V. Psalm 51, Miserere mei, Deus ("Have mercy upon me, O God") *Gregorio Allegri (1582-1652)*

VI. Concerto in a for flute, strings and continuo *Alessandro Scarlatti (1660-1725)*

Allegro,

Largo,

Fuga,

Allegro

Sarah Orme, *flute*

(Continued on next page.)

Wednesday Concert

VII. Motet, Tu es Petrus ("Thou art Peter") *Giovanni Pierluigi da Palestrina (c.1525-1594)*

VIII. Sonata in d, Opus 5, No. 12 ("La Folia") *Arcangelo Corelli (1653-1713)*

Arranged as a *concerto grosso* by *Francesco Geminiani (c.1680-1762)*
(cadenza by Mark Volkert)

Mark Volkert, *violin*

IX. Psalm 109, Dixit Dominus ("The Lord says") for four choirs *Giuseppe Pitoni (1657-1743)*

X. Solo motet, Salve, puellule ("Hail, Heavenly child") *Giacomo Carissimi (1605-1674)*

Mary Heyler, *mezzo-soprano*

XI. Doxology from Dixit Dominus (Psalm 109) *George Frideric Handel (1685-1759)*

Gloria Patri ("Glory be to the Father")

Recessional

Sinfonia from Eraclea *A. Scarlatti*

Te Deum *Gregorian Chant*

This concert will be broadcast live on KUSP-89 FM, Wednesday, July 23rd.

Program Notes

As the prime religious center of the western world and the seat of the papacy, the city of Rome exerted a leading influence on the development of church music from the beginning of the Christian era. In the 16th, 17th, and early 18th centuries, the city became the focus of flourishing humanism in the arts on the one hand, and the reactionary spirit of the Counter-Reformation on the other. Conscious of their central role in preserving ancient traditions, composers of the “Roman School” often embraced stylistic conservatism through the cultivation of serene expressivity and profound spirituality as exemplified in the works of Palestrina. Yet the majesty of the papal court also fostered a sense of pageantry and splendour reflected in impressive large-scale musical works which provide the modern listener with an aural glimpse of the “grandeur that was Rome.”

I. A student of Palestrina, G.M. Nanino spent much of his career as a singer in the papal choir, eventually becoming the most influential teacher of composition in Rome. His 5-voice motet *Adoramus te, Christe* illustrates the mastery of imitative vocal polyphony and fluid counterpoint that made him one of the chief representatives of the Roman School.

II. The leading keyboard composer of the early 17th century, Frescobaldi was organist at St. Peter’s in Rome for a total of nearly 30 years, beginning in 1608. Internationally famous for his performing virtuosity, he was also renowned for the use of improvisatory styles, unusual harmonies, and contrapuntal dexterity in his compositions. J.S. Bach was among the many later composers who copied and studied his works.

In 1635 Frescobaldi published his important collection *Fiori Musicali*, which contains three “organ masses” consisting of short pieces to be played at various points in the mass, often in alternation with plainchant. The “Mass of the Apostles,” like his other organ masses, includes a *Toccata per l’Elevatione* to be played during the Elevation of the Host in the Communion. This brief contemplative piece has a slow chordal beginning featuring sudden and unexpected harmonic shifts, followed by a series of imitative passages leading to a long cadential double trill at the close.

III. The great Spanish composer, Tomás Luís de Victoria, spent over 20 years of his life in Rome, where he first studied and later was chapelmaster at the Collegio Germanico, a Jesuit institution for the training of Counter-Reformation missionaries. Among the many sacred works he published in Rome were volumes of hymns, Magnificats, masses, services for Holy Week, and motets. This latter category includes the sublime and intensely moving *Vere languores*, composed for the Veneration of the Cross in the Good Friday liturgy. Its penitent text (Isaiah 53:4,5) inspires a high degree of the spirituality and mystic devotion for which Victoria’s music is justly famous.

IV. Born in Rome in 1644, possibly of a noble family, Allesandro Stradella lived in the city until 1677 (when scandal forced his departure), composing numerous works including a great many cantatas and the important oratorio *San Giovanni Battista*. Often in trouble for his womanizing, he survived at least one assassination attempt, only to be murdered in Genoa in 1682 as the result of a romantic intrigue. (His adventurous life has been the subject of no less than four 19th-century operas.)

Stradella’s well-crafted sonata for trumpet and strings imitates polychoral techniques by dividing the strings into two 4-part ensembles that alternate in echo fashion, with the trumpet operating as an independent element.

V. Gregorio Allegri began his career as a musician at the church of San Luigi dei Francesi in Rome. A student of G.M. Nanino, he entered the papal choir after 1630 and remained there until his death. His well-known *Miserere*, sung during Holy Week observances at the Sistine Chapel, is a choral setting of Psalm 51 employing a method of chordal recitation known as *falsobordone*, alternated with psalm verses sung in plainchant. This relatively simple composition became famous because of the ornaments added by papal singers, including a soprano passage soaring to high C. These embellishments were kept a close secret until the early 19th century, although tradition has it that, after hearing the work performed, the 14-year-old Mozart copied them down from memory.

VI. The Sicilian-born composer Alessandro Scarlatti spent his youth and early manhood in Rome before going to Naples in 1684, where he established his reputation as the foremost opera composer of his generation. In later life, however, he returned to Rome, serving in a musical post at the church of Santa Maria Maggiore between 1703 and 1708, and composing works for various Roman patrons between 1718 and 1721.

In 1715 Scarlatti began work on a set of 12 *sinfonie di concerto grosso* for various combinations of wind instruments and strings, including the A Minor Concerto for flute. An opening Allegro features the flute in a clearly soloistic fashion, followed by a transitional Largo section offering ample opportunity for embellishment. This introduces a four-voiced fugue whose principal theme employs a distinctive rising chromatic scale. A sprightly dance movement brings the concerto to its conclusion.

VII. Giovanni Pierluigi da Palestrina was born around 1525 in the town of Palestrina from which he took his name. He was chapelmaster at St. Peter’s in Rome from 1551 to 1554 and from 1571 until his death in 1594. His fame as the outstanding representative of the Roman School has caused his name to be directly associated with the “strict” style of Renaissance counterpoint used as a pedagogical model by students of nearly every succeeding generation. (J.S. Bach studied his masses and even made an arrangement of one of them.)

Once regarded (erroneously) as “the saviour of church music” from the over-zealous restraints of the Counter-Reformation, Palestrina achieved a mastery of contrapuntal techniques, meticulous voice-leading, and refined dissonance treatment now universally idealized as the “Palestrina style.”

His 6-voice motet *Tu es Petrus* (published in 1572) is a setting of Christ’s pronouncement (Matthew 16:18-19): “Thou art Peter, and upon this rock I will build my church.” (This Latin text is inscribed inside the dome of St. Peter’s.) The motet’s complex texture alternates brief syllabic phrases with the long, arching melodic lines for which the composer is renowned.

VIII. The famous violinist, teacher and composer, Arcangelo Corelli, spent his early years in Bologna before going to Rome around 1675, where he became one of the foremost violinists of the city. His publications of sonatas and concertos for strings earned him international fame and established stylistic models that were widely imitated throughout Italy

The Opus 5 sonatas (a set of 12) were published in Rome in 1700. Of these, No. 12 is unique in that it consists entirely of 23 variations on a simple bass pattern (popular in this period as a variation form) known as *La Follia*. Corelli’s pupil, Francesco Geminiani, later arranged all of the Opus 5 sonatas in the form of concerti grossi. Geminiani’s version, published in London in 1726, is used for this performance.

IX. During his long career Giuseppe Pitoni held the post of *maestro di cappella* at several important Roman churches, including the Collegio Germanico, Santa Maria Maggiore (where he succeeded Scarlatti), and the Capella Giuliana at St. Peter’s. His music combines the conservative principles of the Palestrina tradition with the grand polychoral style popular in Rome from the early 17th century onward.

Pitoni’s setting of the Vesper psalm *Dixit Dominus*, for 4 choirs of 4 voices each, is predominantly chordal in texture, with little contrapuntal development except for the concluding passage *in saecula saeculorum, Amen* (world without end, Amen).

X. The important 17th century composer Giacomo Carissimi spent most of his career as *maestro di cappella* at the Collegio Germanico in Rome (where Victoria had been active two generations earlier). He also held a musical post in the household of the self-exiled Queen Christina of Sweden, who lived in Rome from 1655 until her death in 1689. (A convert to Catholicism and a devotee of Italian opera, she extended her patronage to such composers as Corelli, Scarlatti, and Stradella as well.)

Although Carissimi’s reputation rests largely on his oratorios, his output of cantatas and motets was also extensive and significant. In his solo motet *Salve, puerule*, a mood of naive charm is created by the use of insistent *ostinato* bass patterns and short, syllabic vocal motives repeated sequentially. Each verse of the text ends with a graceful refrain on the words *Noe, noe* (“Noel, noel”).

XI. The noted Handel scholar Winton Dean, discussing the young composer’s first visit to Italy (1707-1710), writes, “He arrived in Italy a gifted but crude composer with an uncertain command of form, and left it a polished and fully equipped artist.” The visit brought him into contact with men like Corelli, Scarlatti, Vivaldi, and others whose music had a decisive influence on his development. Much of his time was spent in Rome, where his patrons included Cardinal Pamphili and Marquess Ruspoli.

Handel’s lengthy setting of Psalm 109 was completed in Rome in April of 1707, possibly as part of a set of Vespers for the Feast of the Madonna del Carmine. Included in this concert is its final movement, the “Doxology” of *Gloria Patri* (“Glory be to the Father”), which features the remarkable use (for Handel) of a *cantus firmus*—a plainchant melody in long, slow notes—based on a psalm tone but oddly reminiscent of the Lutheran chorale melody *Wachet auf*. The tune appears on the words *Sicut erat in principio* (“as it was in the beginning”). The chorus ends with a majestic fugue whose extended vocal range and leaping melodic lines reflect Italian instrumental writing.

The brilliance with which the 22-year-old Lutheran composer applied himself to the demands of Catholic liturgical music and the Roman taste for grandeur has prompted Handel biographer Christopher Hogwood to remark, “Handel’s easy absorption of the emotionally charged Italian church style is remarkable; to effectively continue, rather than merely imitate, the expressionism of Carissimi and Stradella argues a rapidity of musical digestion that we associate with Mozart.”

Clifford Cranna

Thursdays Concert

July 17, 24, 31, 8 p.m., Sunset Center Theater

Colorado String Quartet

Julie Rosenfeld, Deborah Redding, *violins*,
Francesca Martin, *viola*, Sharon Prater, *cello*

I. Quartet in B Flat, Op. 18, No. 6..... *Ludwig van Beethoven (1770-1827)*

Allegro con brio,
Adagio ma non troppo,
(Scherzo) Allegro molto,
Adagio — Allegretto quasi allegro

II. Quartet No. 23 in F, K. 590..... *Wolfgang Amadeus Mozart (1756-1791)*

Allegro moderato,
(Andante) Allegretto,
(Menuetto) Allegretto,
Allegro

Intermission

III. Quartet in D, Op. 44, No. 1..... *Felix Mendelssohn (1809-1847)*

Molto allegro vivace,
(Menuetto) Un poco Allegretto,
Andante espressivo,
Presto con brio

This concert will be broadcast live on KUSP-89 FM on Thursday, July 24th.

Thursday Concert

Program Notes

I. Quartet in B Flat, Op. 18, No. 6

One is often reminded that the six quartets of Opus 18 are a farewell to the 18th century manner and that the sixth is the most "18th century" of them all. Yet, although one might be reminded of the music of Mozart, Albrechtsberger and Haydn, even the last Haydn quartets do not approximate this one. It could well be a starting point for an investigation of Beethoven's later near-universality of appeal. The long introduction in the last movement amounts to a separate movement in itself, "La Malinconia", and is an exceptional departure for Beethoven. To this is added the note in Italian: "This piece must be played with the greatest delicacy." One cannot help thinking of the tragic circumstances of Beethoven's life at this time—his growing deafness of which he was increasingly conscious.

II. String Quartet in F, K. 590

The F major is Mozart's last quartet, written in June 1790, a year and a half before his death. Alfred Einstein, the noted Mozart scholar, says of the *Allegretto*: "One of the most sensitive movements in the whole literature of chamber music, it seems to mingle the bliss and sorrow of a farewell to life. How beautiful life has been! How sad! How brief!" The finale unstintingly gives all four players flashy passages that test even the most secure techniques. Cast in a combined rondo and sonata form, this movement has intricate fugal and contrapuntal sections, unexpected pauses and silences, harmonic surprises, and even a brief imitation of a bagpipe, making it a brilliant cap to Mozart's tragically short string quartet-writing career.

III. Quartet in D, Opus 44, No. 1 (1838)

Of the three quartets in Mendelssohn's Opus 44, the D Major was actually completed last. The composer gave it first place in the published set, because it was his favorite. "I like it very much," he wrote to a friend. "It is more spirited and seems to me likely to be more grateful to the players than the others." It is more conservative than its companion pieces in Opus 44, looking back towards Haydn and Mozart rather than Beethoven. The quartet was in fact one of the few pieces Mendelssohn had time to compose for his own pleasure during the busy year of 1838. His early renown as a child prodigy had developed into a career of international scope. A constant flood of commissions, as well as frequent invitations to perform and conduct his works, kept him working and travelling at a frenetic pace. Such stress was ultimately to take its toll; nine years later he died at the age of 38.

The Colorado String Quartet appears by arrangement with General Arts Management Inc. (GAMI)

Program notes provided by GAMI.

F r i d a y C o n c e r t

July 18, 25, August 1, 8 p.m., Sunset Center Theater

I. Sinfonia #2 in B Flat..... *Carl Philipp Emanuel Bach (1714-1788)*

*Allegro di molto,
Poco adagio,
Presto*

Festival Orchestra

II. Cantata, "Meine Seele röhmt und preist," BWV 189..... *Johann Sebastian Bach (1685-1750)*

(Aria)
Recitativo
Aria
Recitativo
Aria

Karl Markus, tenor

Members of the Festival Orchestra

III. Concerto for piano in c, K. 491..... *Wolfgang Amadeus Mozart (1756-1791)*

*Allegro,
Larghetto,
Allegretto. Theme and Variations*

Janina Fialkowska, piano

Intermission

IV. Symphony #4 in A, ("Italian"), Opus 90..... *Felix Mendelssohn (1809-1849)*

*Allegro vivace,
Andante con moto,
Con moto moderato,
Saltarello. Presto*

Festival Orchestra

This concert will be broadcast live on KUSP-89 FM on Friday, July 25th.

Program Notes

I. Sinfonia #2 in B Flat

The Baron Gottfried Bernhard van Swieten served as one of the most important links between J.S. Bach and the later revival of interest in Bach's music. It was in van Swieten's library that young Mozart excitedly made acquaintance with music of both Bach and Handel in 1782-83. The importance of this great connoisseur can, in part, be measured by the many important works that are dedicated to him, including, in addition to music by Mozart and Haydn, Beethoven's First Symphony, and Forkel's biography of J.S. Bach (1802).

Although Emanuel Bach had already left Frederick the Great's court when van Swieten arrived as Austrian ambassador in 1770, the two came to know one another quite well. In 1773 van Swieten commissioned a set of six symphonies from Bach with the stipulation that Bach was to release himself from the restrictions of writing for a specific occasion or for certain performers, and thus to compose without taking into account the difficulty of execution. Bach completed the commission in 1773, and van Swieten, on his return to Vienna, strongly promoted these and other works. In gratitude Emanuel later dedicated his third set of Clavier Sonatas to the Baron.

The *B-flat Sinfonia* was the second in the set composed for the Baron. Like others in the set, this work reveals the two basic style characteristics found in Emanuel Bach's compositions: *Sturm und Drang* (storm and stress), the passionate element, and *Empfindsamkeit*, the personal, sensitive side. In his biography Emanuel Bach wrote "Music should move the heart emotionally, and a player will never achieve this by mere virtuosity, hammering, and arpeggiation." Despite the difficulty found in the execution of the work, this sinfonia offers much more. Bach's aesthetic is reflected, for example, in the subjective mood of the slow movement, with its expressive chromatic motion, and the virtuosic, even fierce presto finale.

II. Cantata, "Meine Seele röhmt und preist," BWV 189

Despite the rich melodic writing found in this cantata, we are quite certain that Bach did not compose it. Musicologist Alfred Durr has ascribed this work to the Leipzig organist Melchior Hoffmann, who succeeded Telemann as director of music at the Leipzig opera, the Neukirche, and the Collegium Musicum in 1702. Hoffmann died eight years before Bach's arrival in 1723. The mistaken attribution to Bach by the Bachgesellschaft appears to have resulted from an error made in the Breitkopf music shop which sold copies of unpublished music in the late 18th century.

The text freely paraphrases the Magnificat, and therefore it was probably composed for the Feast of the Visitation of the Blessed Virgin Mary. The work presents three arias in *da capo* form separated by recitatives. The accompaniment of the three instruments in the first and last movements underscores the symmetrical layout of the cantata.

Aria

Meine Seele röhmt und preist
Gottes Huld und reiche Güte.
Und mein Geist, Herz und Sinn
ganz Gemüte ist in meinem Gott
erfreut, der mein Heil und Helfer
heisst.

My soul glorifies and praises
the grace of God and His
abundant goodness. And my
spirit, heart, mind and whole
soul rejoice in my God, who is
my salvation and helper.

Recitative

Denn seh ich mich und auch mein
Leben an, so muss mein Mund in
diese Worte ausbrechen: Gott, Gott!
Was hast du doch an mir getan! Es
ist mit tausend Zungen nicht einmal
auszusprechen, wie gut du bist, wie
freudlich deine Treu, wie reich
dein Liebe sei. So sei dir denn Lob,
Ehr und Preis gesungen.

For I look upon myself and upon my
life, and then my lips burst forth
with the words: God! O my God!
What hast Thou done for me! A
thousand tongues could not even
once express how good Thou art,
how friendly Thy trust, how
abundant Thy love love. Therefore
let us sing Thy praises, honor and glory.

Aria

Gott hat sich hochgesetzt und sieht
auf das, was niedrig ist. Gesetzt,
dass mich die Welt gering und elend
halt, doch bin ich hochgeschätzt,
weil Gott mich nicht vergissst.

God hath set Himself on high, and
sees from His height what happens
here below. Granted that I hold the
world as wretched and of no account,
then shall I too be esteemed above all,
because God has not forgotten me.

Recitative

O was für grosse Dinge treff ich an
allen Orten an, die Gott an mir getan,
wofür ich ihm mein Herz zum Opfer
bringe; er tut es, dessen Macht den
Himmel kann umschränken, an dessen
Namens Pracht die Seraphim in Demut
nur gedenken. Er hat mir Leib und
Leben, er hat mir auch das Recht zur
Seligkeit, und was mich hier und dort
erfreut, aus lauter Huld gegeben.

O what great things do I find in
every place, what things God has
done for me; therefore I will bring
my heart to Him as an offering; He
has done these things in order that
the power of Heaven shall be mani-
fested, and so that the Seraphim
shall in their humility contemplate
only the splendor of His name. He
has given me body and my life, He
has given me the right to
blessedness, and all those things
in which I rejoice.

Aria

Deine Güte, dein Erbarmen währet,
Gott, zu aller Zeit. Du erzeugst
Barmherzigkeit heinen dir ergebenen
Armen.

Thy goodness, Thy mercy, O God,
endure forever. Thou shonest Thy
compassion on Thy needy people who
yield to Thee.

III. Concerto for piano in c, K. 491

With Saturday's opera and tonight's concerto the Festival pays a bicentennial tribute to one of Mozart's best years, 1786. Mozart's *Piano Concerto in C Minor* comes from that fruitful time in Mozart's career when he was at work on his opera *The Marriage of Figaro*. He completed the concerto on March 24, 1786 only 22 days after he had completed the *Piano Concerto in A major*, K 488. *Figaro's* completion followed by only five weeks, on April 29. Thus, in these works we find a vivid testimony to Mozart's astounding facility at composition.

In his book *Mozart: His Character, His Work*, the late Alfred Einstein notes the forward-looking qualities of this concerto.

This c minor concerto is a little Beethovenish; at least Beethoven admired it, and paid a certain homage to it in his own c-minor Concerto (No. 3)... It is symphonic rather than simply in dialogue form, and the use of the richest orchestration Mozart had ever employed in a concerto—including both oboes and clarinets and with the wind instruments, both soli and as a body, taking a more prominent part than ever—is only external evidence of this fact. The passion in the work is deeper. Its affirmations of the key—all the modulations, no matter how far they wander, seem only to confirm the principal key—are more inevitable, more inexorable.

It may have been the motivic treatment found in the first movement that Beethoven found to be of great interest. In the second movement we find a rondo. The material stated by winds is then elaborated by the piano and the strings. The finale, a theme and variations, presents double variations in that the repeat of each strain presents further elaboration of the theme.

John Hajdu

IV. Symphony #4 in A ("Italian"), Opus 90.

There are villas on every height, and decorated old walls, with sloping terraces of roses and aloes, flowers and grapes and olive leaves, the sharp points of cypresses, and the flat tops of pines, all sharply defined against the sky; then handsome square faces, busy life on the roads on every side, and at a distance in the valley, the blue city.

So wrote an enthusiastic, 22-year-old Felix Mendelssohn of his approach to Florence in October of 1830. He had just entered Italy through Venice, and was journeying to Rome. In a series of ecstatic letters to his family and music theory instructor Zelter, he chronicled his vivid impression of the country and its people, and related the great effect that the surroundings had upon his state of mind and artistry.

He remained in Italy until the autumn of 1831, staying principally in Rome but visiting also Naples, Capri and numerous smaller cities. His stay was enlivened by a changing of Popes, and the presence of Berlioz, residing in Rome in fulfillment of his prize from the Paris Conservatoire. The two apparently struck up a good friendship, though each thought the other compositionally untalented.

As had happened on his trip of the previous year to Scotland, his rapid favorable impressions immediately inspired Mendelssohn to compose a musical reflection of his experiences. As early as 22 February 1831 he wrote to his family:

I have once more begun to compose with fresh vigor, and the Italian symphony makes rapid progress: it will be the most sportive piece I have yet composed, especially the last movement. I have not yet decided on the *Adagio*, and think I shall reserve it for Naples.

Like the *Scottish* symphony, the *Italian* tries to evoke the sights and feeling of the country from Mendelssohn's perspective. It has no specific program as found in works of Berlioz or even the *Pastoral* symphony of Beethoven, but it relies on a certain style or character in the music for identification with the locale of inspiration. Thus Mendelssohn employs the crystalline orchestration associated at that time with the classical Italian style, and the themes of all the movements breathe the health and vigor he expressed in his letters. The second movement has sometimes been described as ecclesiastic, and may reflect the solemn spirit of Roman Catholic ceremonies witnessed in Rome or Naples. The fourth movement is a Neapolitan *Salterello*, a lively triple-meter dance dating from the fifteenth century which was undergoing a revival during Mendelssohn's visit. At the same time, Mendelssohnian traits shine through. The fugal development in the center of the first movement pays homage to his beloved Bach, and the brilliant use of color and variety in a basically Mozartian orchestra epitomizes his approach, often described as "Romanticism through the eyes of a Classicist."

Completed in Berlin in 1832 following numerous revisions, the work premiered under Mendelssohn's direction on an invitation from the Philharmonic Society of London on 13 March 1833. Favorably received from the outset, the "Italian" has since become the most popular of Mendelssohn's symphonies. Its impetuous energy and Italian flavor convey the excitement of the composer, rhapsodizing over:

the exhilarating impression made on me by the first sight of the plains of Italy. I hurry from one enjoyment to another hour by hour, and constantly see something novel and fresh . . .

Richard Will

Saturday Concert

July 19, 26 and August 2, 3 p.m., Sunset Center Theater

The Marriage of Figaro (*Le Nozze di Figaro*, K. 492)

Music by

Wolfgang Amadeus Mozart
1756-1791

Libretto by

Lorenzo da Ponte
(after Beaumarchais' *La Folle Journée où le Marriage de Figaro*)

*English translation by Andrew Porter
Used by arrangement with E. Snapp, Inc.*

Sandor Salgo, *Music Director*
Albert Takazauckas, *Stage Director*

Dramatis Personae (in order of appearance)

Figaro, servant to Count Almaviva	<i>Jacob Will</i>
Susanna, his fiancée, and maid to Countess Almaviva	<i>Ruth Ann Swenson</i>
Doctor Bartolo, formerly guardian to Rosina	<i>Monte Pederson</i>
Marcellina, formerly Bartolo's servant, now the Almavivas' housekeeper	<i>Kathryn Cowdrick</i>
Cherubino, page to the Count	<i>Mary Heyler</i>
Count Almaviva	<i>Mark Delavan</i>
Don Basilio, a music teacher	<i>Gregory Wait</i>
Rosina, the Countess Almaviva	<i>Patricia Schuman</i>
Antonio, the Count's gardener, uncle to Susanna	<i>Thomas Wilcox</i>
Don Curzio, a lawyer	<i>William Davis</i>
Barbarina, daughter of Antonio	<i>Karen Altabet</i>
Two country maids	<i>Susan Montgomery</i> <i>Debra Patchell</i>

Members of the Festival Chorale and Orchestra

William Tracy, harpsichord, *Musical preparation, assistant to Maestro Salgo*

Saturday Concert

Time: the seventeenth century

The action takes place during a single day
at Count Almaviva's castle outside Seville

There will be one intermission of 15 minutes following Act II

Synopsis

In an earlier story (*The Barber of Seville*), Figaro had aided Count Almaviva in winning the hand of Rosina, against the wishes of her guardian Dr. Bartolo, who had hoped to marry her himself. Rosina is now the Count's wife, and Figaro has become his valet. Figaro is engaged to marry the Countess' maid Susanna.

Act 1—a room in the castle

As Figaro and Susanna prepare for their wedding, Susanna reveals that the Count has taken a fancy to her, and hopes to revive the recently abolished *droit de seigneur*, whereby the lord of the manor may spend the first night with a servant's new bride. Figaro resolves to thwart the Count's plan.

Marcellina hopes to prevent Figaro's marriage to Susanna and force him to marry her instead, as payment for money she loaned him. She enlists the aid of her former employer Dr. Bartolo, who seeks revenge against Figaro for foiling his own plans to marry Rosina. Marcellina and Susanna, open rivals, trade insults.

The page Cherubino asks Susanna to seek the Countess' intercession on his behalf: the Count has caught him flirting with Susanna's cousin Barbarina (on whom the Count has his own amorous designs). Cherubino hides as the Count enters to continue wooing Susanna. The Count in turn hides as the music master Basilio comes to speak on the Count's behalf. Basilio's gossip about Cherubino's devotion to the Countess brings the jealous Count out of hiding, and he then discovers the cowering page.

Figaro arrives leading a crowd of servants who praise the Count's abolition of the *droit de seigneur*. But the Count avoids being maneuvered into giving his blessing to the coming marriage, and sends for Marcellina to help prevent it. He grants Cherubino a military commission and orders him to depart. Figaro paints for the boy a vivid picture of the soldierly life in store for him.

Act 2—the Countess' apartments

Informed by Susanna of the Count's amorous intentions toward her, the Countess laments his faithlessness. Figaro and Susanna persuade her to attempt a scheme to entrap the Count: he will receive a note warning that the Countess will meet a lover in the garden. Meanwhile Susanna will consent to a rendezvous with the Count, but Cherubino will go in her place, dressed as a woman. Surprised by the Countess, the philandering Count will be forced to yield to her wishes.

While the ladies are preparing Cherubino's disguise, the Count arrives, and the page hides in a closet. Hearing a noise inside, the Count demands that the closet be opened. Locking the room behind him, the Count takes his wife with him as he goes to fetch tools to break into the closet. Meanwhile Susanna, who had managed to sneak unnoticed into the bedroom, frees the page, who then escapes by jumping out the window. Susanna then locks herself in the closet.

Upon their return the Countess confesses to her husband the trick that had been planned. She is as surprised as the Count to see Susanna, not the page, stepping out of the closet. Harmony is nearly restored when Figaro comes to announce that the wedding party is assembling. Then Antonio, the gardener, arrives to protest that a man has jumped from the balcony onto his flowers. Figaro attempts to divert the Count's suspicions by claiming that he himself has done the jumping. The act ends in confusion as Marcellina, Bartolo, and Basilio burst in demanding that Figaro fulfill his marriage contract with Marcellina, and the Count readily consents to consider her case.

The staged production of "The Marriage of Figaro" has been generously underwritten in part by AT&T.



The Carmel Bach Festival is grateful to Luciano Antiques of Carmel
for its generous loan of furniture for the opera.

Intermission

Act 3 – a courtyard in the castle

The Countess still hopes to end her husband's philandering. At her urging, Susanna pretends to consent to a rendezvous with the Count, who then overhears Susanna telling Figaro that victory in his legal case is certain. The Count vows not to be taken in by trickery. While the legal proceedings are taking place, the Countess recalls her former happiness and hopes for the success of her scheme. The trial ended, Figaro is ordered to repay his debt to Marcellina or marry her at once. But his predicament is solved by the discovery that he is in fact Marcellina's son – the product of an illicit union with Bartolo.

Arriving with money from the Countess to pay off Figaro's debt, Susanna at first misinterprets the newfound affection between Figaro and Marcellina, but the confusion is quickly cleared. Bartolo has little choice but to agree to marry Marcellina, and, to the Count's annoyance, a double wedding is immediately planned.

Without telling Figaro, Susanna and the Countess continue their scheme by writing the Count a letter to confirm the tryst, sealing it with a pin the Count is to return as acknowledgement. Village girls arrive bringing flowers to the Countess, among them Cherubino, whom Barbarina has disguised as a girl so that he can avoid the Count's banishment. Antonio unmasks the page, but Barbarina uses the Count's past flirtations with her to force him to forgive the boy. The act ends with the double wedding ceremonies, during which Susanna slips the Count her note.

Act 4 – the garden of the castle

Barbarina, who has lost the pin the Count gave her to return to Susanna, unwittingly reveals to Figaro the secret rendezvous. Suspecting Susanna is deceiving him, he hides to eavesdrop. Susanna and the Countess arrive wearing each other's clothing to trick the Count. Marcellina warns them of Figaro's spying, and Susanna, annoyed that he could doubt her, torments him by pretending to relish her coming meeting with the Count.

Cherubino appears, and mistaking the disguised Countess for Susanna, begins to flirt with her, but is chased off by the Count, who arrives for the tryst. Figaro then emerges, causing the Count and the disguised Countess to hide. Figaro encounters Susanna, at first mistaking her for the Countess, but, quickly seeing through her disguise, he teases her by pretending to woo her as the Countess. Just as they are reconciled, the Count appears, and for his benefit Figaro and Susanna play an exaggerated love scene. Thinking he has caught his wife deceiving him, the Count calls in witnesses and denounces her. He refuses her pleas for pardon, until the real Countess appears and revels her disguise. At last realizing the truth, the Count kneels to beg his wife's forgiveness, which she readily grants. With their conflicts resolved, all join to celebrate the end of this "day of madness."

Program Notes

Figaro, the wily barber turned valet, is the central character in a trilogy of plays by the French author born Pierre Augustin Caron (1732-1799), who later gave himself the title "de Beaumarchais." (The very name "Figaro" is believed to be an autobiographical derivative of *Fils Caron* – "son of Caron.") The first of these plays, *Le Barbier de Séville*, produced by the Comédie Française in 1775, was set to music by Giovanni Paisiello as the opera buffa *Il Barbiere di Siviglia* in 1782. (Rossini's more famous setting of the opera, which supplanted Paisiello's, would not appear until 1816.) Whether play or opera, *The Barber of Seville* is pure comedy in the Italian *commedia dell'arte* tradition, dealing with the crafty Figaro's schemes to help Count Almaviva wed young Rosina over the protests of her guardian Dr. Bartolo.

Beaumarchais followed his successful comedy with a sequel characterized by biting political satire: *La Folle Journée où le Mariage de Figaro* (The Day of Madness, or the Marriage of Figaro) in 1784. This in turn became the basis of Lorenzo da Ponte's brilliant libretto for Mozart's *Le Nozze di Figaro*, first performed in Vienna exactly two hundred years ago this spring (May 1, 1786).

(The third "Figaro" play by Beaumarchais, *La Mère Coupable* (The Guilty Mother), appeared in 1792 – a bitterly cynical work which finds the Almavivas stripped of their nobility and living in Paris, the Countess having given birth to Cherubino's illegitimate child. Although it has been set to music by the modern composer Darius Milhaud (1966), neither play nor opera could be called a success.

Mozart and da Ponte took considerable care to minimize the harsh political tone of Beaumarchais' play, whose performance had been banned by the Austrian Emperor Joseph II. Much of Figaro's verbal defiance of the Count, and his long speeches to the audience denouncing hereditary privilege, were eliminated. Nonetheless a great deal has been made of the "revolutionary" aspects of Mozart's opera, celebrating as it does a servant's open confrontation with a vain and oppressive noble lord.

Yet it is not the political significance of *Le Nozze di Figaro* that has made it one of the unquestioned masterpieces of all time. Rather it is the unique genius with which the music, magnificent in its own right, brings its characters to life and animates their actions. From the electric excitement of the famous overture to the sublime moment of contrition and forgiveness at the opera's conclusion, an unerring sense of the complexity and variety of human relationships pervades the work. Nowhere is this more evident than in the remarkable finale to Act 2 – one of the greatest achievements in the history of opera – in which an astonishing sequence of events unfolds at seemingly "real-time" speed, with music and dramatic action in perfect partnership. As the British musicologist Basil Deane has aptly observed, "It is the combination of variety, vividness and naturalness of characterization that makes Figaro, for many, the most memorable, most exhilarating, and the greatest of all social comedies."

Clifford Cranna

Sunday Concert

July 20, 27 and August 3, 2 p.m., Sunset Center Theater

JOHANNESPASSION

(The Passion according to St. John)

BWV 245

Johann Sebastian Bach (1685-1750)

The Evangelist	Karl Markus
Jesus	Douglas Lawrence
Pilate	Robin Buck
Peter	Hector Vasquez
Maid	Susan Montgomery
First Servant	Alan Caddick
Second Servant	Margot Power
Roman Soldiers	Linda Sandusky Anne Carey William Davis Duane Clenton Carter

Solo Quartet:

Patricia Schuman, *soprano*; Janice Taylor, *alto*; Gregory Wait, *tenor*; Jacob Will, *bass*

Louise Di Tullio, *flute*; Michael Rosenberg, Danna Smith Sundet, Debbie Shidler, *oboes*; Rosemary Waller, Mark Volkert, *violins*; Judith Davidoff, *viola da gamba*; Neal Lo Monaco, *cello*; James Walker, *organ*; Bruce Lamott, *harpsichord*; Warren Long, *contrabass*;

Festival Chorus, Chorale and Orchestra

It is requested that there be no applause until the end of the concert. There will be an Intermission of 20 minutes between Parts I and II.

This concert will be broadcast live on KUSP-89 FM, Sunday, July 27th.

Program Notes

From as early as the 4th or 5th centuries Christians had commemorated the events of Holy Week with dramatic representations, with roles distributed to several clergy. The practice continued until the time of the Reformation after which the Passion drama developed and expanded. By Bach's time it was common for German Lutheran composers to present the drama in a highly embellished fashion including contemplative hymns (chorales) to be sung by the congregation, and reflective arias given to soloists. Thus, Bach's musical treatment of the Passion story combines characteristics of two developed forms: the dramatic oratorio and the reflective cantata. This consideration illustrates the importance of Bach's Passions: they are more than a dramatic telling of the story in that they offer a meditation on that story as it unfolds, they are more than a reflective meditation in that they tell the biblical story in a vivid dramatic portrayal.

Bach composed the *St. John Passion* at a difficult time in his life. The winter of 1722-1723 was a time of transition for him and his family. Bach was 37, with a growing reputation as composer, organist and court musician. His patron at Köthen had agreed to release him to accept a new and prestigious post as Cantor of the Thomaskirche in Leipzig. While still awaiting word that the new responsibilities were to be his, Bach composed the *Passion according to St. John*. We do not know if the work, or parts of it, were performed in Köthen in 1723 before Bach left for Leipzig. Its composition appears to have been largely completed by that time. It is likely, however, that Bach provided this Passion as a further proof of his qualifications to the Leipzig church council. It was performed at the Nikolaikirche under Bach's direction on Good Friday, April 7, 1724.

Bach drew his text largely from a poetic rendering of the John Gospel published in 1712 by Barthold Brockes, a text used by other composers, including Handel and Telemann. Structurally, the *St. John Passion* includes four interwoven components: the dramatic, the contemplative, the devotional, and the monumental. The dramatic level unfolds in the narrations of the Evangelist (who tells the story as St. John recorded it), the lines of the several characters (Jesus, Peter, Pilate, etc.), and the short choruses (turbal choruses) representing the crowd and other groups of people.

The contemplative element appears in the arias, which offer personal responses to the events of the drama. Thus after Peter's denial the tenor reflects on the condition of a troubled soul: "O, my spirit, where will you finally go, where should I refresh myself"; after the death of Christ the bass asks "You said 'It is finished.' Am I set free from death?" Each aria in the *St. John Passion* is accompanied by different instrumentation, with a resultant variety of sounds. Bach's original scoring asks for a number of distinctive sounds, including that of the lute, viola d'amore, oboe da caccia, oboe d'amore, and viola da gamba.

The devotional component is found in the chorales, hymns that were well known to Bach's congregation. Scholars have argued over the question of the congregation's active participation in Bach's *Passions*, but whether the congregation actually sang or not holds little importance: the hymns were intimately known and their use in the *Passion* evoked a devotional element throughout the work. Several chorales are used more than once, with new harmonizations for different verses to provide the appropriate mood.

Bach conveys the monumental aspect of the *Passion* in the massive opening and closing choruses. These striking movements offer the "picture frame" to the vast tableau that is the *Passion* itself. Through the opening chorus Bach's congregation entered the time and place of the great drama, and with the closing chorus, "Ruht wohl, ihr heiligen Gebeine," they returned back to their own world to contemplate in the final chorale their own mortality and their faith in Christian salvation.

John Hajdu

M o n d a y R e c i t a l

July 21, 28, 11 a.m., Sunset Center Theater

Piano Trio in E Flat, K. 498..... Wolfgang Amadeus Mozart (1756-1791)

Andante
Menuetto—Trio
Rondeaux: allegretto

Bryan Schweickhardt, *clarinet*, Margaret Titchener, *viola*,
Janet Goodman Guggenheim, *viola*

Songs..... Henry Purcell (1659-1695)

“Music for a while”
“What can we poor Females do?”
“Hark The echo’ng Air”
“Thy hand, Belinda;
When I am laid in Earth”
“Come, all ye Songsters”
Debbie Cree, *mezzo-soprano*, Judith Davidoff, *viola da gamba*
Madeline Ingram, *harpsichord*

Piano Trio in d, Opus 49..... Felix Mendelssohn (1809-1849)

Molto allegro agitato,
Andante con moto tranquillo,
Scherzo,
Finale: allegro assai appassionato

Mark Volkert, *violin*, Neal Lo Monaco, *cello*,
Janet Goodman Guggenheim, *piano*

This recital will be broadcast at 6:30 p.m., Monday, July 21st on KUSP-89 FM.

Tuesday Recital

*July 15, All Saints' Episcopal Church, 11 a.m.
July 22, and 29, Sunset Center Theater, 11 a.m.*

Louise Di Tullio, *flute*, Sergiu Luca, *violin*, Bruce Lamott, *harpsichord*, Ronald Royer, *cello*

Sonata in F, Opus 1, #11, for flute and cembalo..... George Frideric Handel (1685-1759)

*Larghetto,
Allegro,
Siciliana,
Giga*

Sonata II in A for solo violin, BWV 1003..... Johann Sebastian Bach (1685-1750)

*Grave,
Fuga,
Andante,
Allegro*

Sonata in A for solo flute, BWV 1013..... J.S. Bach

*Allemande,
Corrente,
Sarabande,
Bourrée anglaise*

Sonata in D, Op. 1, #13 for violin and harpsichord..... G.F. Handel

*Affettuoso,
Allegro,
Larghetto,
Allegro*

Sonata in G for flute and cembalo, BWV 1020..... J.S. Bach

*(Allegro moderato),
Adagio,
Allegro*

(Continued on next page.)

Tuesday Recital

Please note: July 22 only the violin program will repeat July 15 but the flute program will change to the following:

Suite in C for keyboard, figured bass and melodic line..... J.S. Bach

(edited by Jean-Pierre Rampal)

Preludio,
Fuga,
Sarabande,
Gigue—Double

Sonata in B, Opus 1, #9 for flute and cembalo..... G.F. Handel

Largo,
Vivace,
Presto,
Adagio,
Alla breve,
Andante,
A tempo di minuet

Sonata in G for two flutes, BWV 1039..... J.S. Bach

Adagio,
Allegro ma non presto,
Adagio e piano,
Presto

Louise Di Tullio, Sarah Orme, *flutes*

Bruce Lamott, *harpsichord*

This recital will be broadcast at 6:30 p.m. on Tuesday, July 22nd on KUSP-89 FM

Tuesday Afternoon Recital

July 15, 22 and 29, 3 p.m., Bethlehem Lutheran Church, 800 Cass Street, Monterey

James Walker, *organ*

Prelude and Fugue in c, Opus 37, No. 1..... *Felix Mendelssohn (1809-1847)*

Chorale Preludes from Yale's "Neumeister Collection"..... *Johann Sebastian Bach (1685-1750)*

"Herzliebster Jesu, was hast du verbrochen," BWV 1093

"Allein zu dir, Herr Jesu Christ," BWV 1100

"Wie nach einer Wasserquelle," BWV 1119

"Machs mit mir, Gott, nach deiner Gut," BWV 957

Concerto II in a (after Vivaldi), BWV 593..... *J.S. Bach*

(Allegro)

Adagio

Allegro

Chorale Preludes from the "Eighteen"..... *J.S. Bach*

"An Wasserflüssen Babylon," BWV 653

"Herr Jesu Christ, dich zu uns wend," BWV 655

Prelude and Fugue in E Flat, BWV 552..... *J.S. Bach*

Use of recording equipment during the performance is prohibited. Thank you for your cooperation.

This recital will be broadcast at 6:30 on Thursday, July 24 on KUSP-89 FM

Wednesday Recital

*July 16, All Saints' Episcopal Church, 11 a.m.
July 23 and 30, Sunset Center Theater, 11 a.m.*

Concerto in D for trumpet, two oboes and continuo..... Georg Philipp Telemann (1681-1767)

*Largo,
Vivace,
Siciliano,
Vivace*

Wolfgang Basch, *trumpet*, Michael Rosenberg, Danna Smith Sundet, *oboes*, Nina Flyer, *cello*

Arias for soprano, trumpet and organ (from 7 Arie con Tromba Sola)..... Alessandro Scarlatti (1660-1725)

"Rompe spreza"
"Faro la vendetta"

Diane Thomas, *soprano*, Wolfgang Basch, *trumpet*, James Walker, *organ*

Sonata in C for bassoon and basso continuo..... Johann Friedrich Fasch (1688-1758)

*Largo,
Allegro,
Andante,
Allegro assai*

Jesse Read, *bassoon*, Nina Flyer, *cello*

Arias for soprano, trumpet and organ..... A. Scarlatti

"Si suoni la tromba"
"Mio tesoro"

Diane Thomas, *soprano*, Wolfgang Basch, *trumpet*, James Walker, *organ*

Sonata V in F for two oboes, bassoon and continuo..... Johan Dismas Zelenka (1679-1745)

*(Allegro),
Adagio,
Allegro*

Michael Rosenberg, Danna Smith Sundet, *oboes*, Jesse Read, *bassoon*, Nina Flyer, *cello*

Voluntary in C for trumpet and organ..... Georg Frideric Handel

Wolfgang Basch, *trumpet*, James Walker, *organ*

This recital will be broadcast at 7:30 p.m. on Wednesday, July 23 on KUSP-89 FM

Thursdays Recital

*July 17, All Saints' Episcopal Church, 11 a.m.
July 24 and 31, Sunset Center Theater, 11 a.m.*

The Virginia Best Adams Master Class

Karl Markus, *tenor*

Under the generous sponsorship of Virginia Best Adams, Karl Markus, renowned German tenor, will teach a series of three master classes. Three young singers from the Festival Chorale have scholarships to participate with Mr. Markus in this class which will be aimed at improvement of German pronunciation as well as Baroque style. Mr. Markus, who is especially well known as the Evangelist in Bach's Passions, will work with the students on pieces which they have selected and will himself sing as a demonstration.

Students: Debra Patchell, *soprano*, Debbie Cree, *mezzo-soprano*, William Davis, *tenor*

On the morning of July 17 only, Mr. Markus will sing songs by Schubert and Mendelssohn for the first half of the Master Class

Friday Recital

*July 18, All Saints' Episcopal Church, 11 a.m.
July 25, August 1, Sunset Center Theater, 11 a.m.*

"Lobe den Herren," from Cantata BWV 137..... Johann Sebastian Bach (1685-1750)

"Jesu lass durch Wohl und Weh," from Cantata BWV 182..... J.S. Bach

"Erfreue dich, Seele," from Cantata BWV 21..... J.S. Bach

Thomas Goleeke, *tenor*, Judith Davidoff, *viola da gamba*,
Madeline Ingram, *harpsichord*

Sonata in D for viola da gamba solo..... Georg Philipp Telemann (1691-1767)

Arioso: Andante,
Vivace

Judith Davidoff, *viola da gamba*

Three arias..... George Frideric Handel (1685-1759)

from *Rinaldo*, "Sibillar gli angui d'alletto"
from *Giulio Cesare*, "dal fulgor di questa spada"
from *Samson*, "Honor and arms"
Duane Clenton Carter, *bass*, Madeline Ingram, *harpsichord*,
Judith Davidoff, *viola da gamba*

Oboe Quartet in F, K. 370..... Wolfgang Amadeus Mozart (1756-1791)

Allegro,
Adagio,
Rondeau: allegro

Michael Rosenberg, *oboe*, Lina Morozova, *violin*,
Margaret Titchener, *viola*, Mary True, *cello*

Please note: on August 1 only, this program will omit the first section of music for tenor and viola da gamba and include music by the Festival Chorale, Priscilla Salgo, *conductor*.

This recital will be broadcast at 6:30 on Friday, July 25th on KUSP-89 FM

Saturday Recital

July 19, 26 and August 2, 11 a.m., Sunset Center Theater

Variations on the Bach Cantata "Weinen, Klagen" Franz Liszt (1811-1886)

Fantasy in f sharp, Opus 28 Felix Mendelssohn (1809-1847)

Sonata, Opus 110 Ludwig van Beethoven (1770-1827)

Fantasy and Fugue on B.A.C.H. Liszt

Janina Fialkowska, *piano*

This recital will be broadcast at 12:00 noon on Sunday, July 27 on KUSP-89 FM

Concert for Young Listeners

Tuesday, July 22, 2 p.m., Sunset Center Theater

Master of Ceremonies, Dr. Clifford Cranna
San Francisco Opera

I. Carmel Bach Festival Brass Choir

Carole Klein, *director*

Carole Klein, Catherine Murtagh, William Holmes, *trumpets*

Glen Swarts, Loren Tayerle, *French horns*

Craig McAmis, Suzanne Mudge, John Russell, *trombones*

II. Introduction to the Harpsichord

Madeline Ingram, *harpsichord*

"My Lady Carey's dompe"	<i>Anonymous</i>
Two-part Invention, #8 in F	<i>Johann Sebastian Bach (1685-1750)</i>
"Peasant Dance" and "Merry Andrew"	<i>Belá Bartók (1881-1945)</i>

III. Selections from *The Marriage of Figaro* Wolfgang Amadeus Mozart (1756-1791)

Singers to be announced

The Concert for Young Listeners has been generously underwritten by the **MERVYN'S** Foundation.

L e c t u r e s a n d S y m p o s i u m

*Afternoons at 3 p.m., Carpenter Room, Sunset Center
Admission free*

Monday, July 14, 21 and 28

“Bach: A Listeners’ Guide”

Dr. Bruce Lamott

Wednesday, July 16, 23 and 30

“The Grandeur that was Rome: Music from the Eternal City”

Dr. Clifford Cranna

Thursday, July 17, 24 and 31

Opera Symposium, “Mozart’s *The Marriage of Figaro*”

James Schwabacher, moderator; Albert Takazauckas, stage director

Other participants to be announced

Friday, July 18, 25 and August 1

“Bach’s *Passion According to St. John*”

Professor John Hajdu

Support the Bach Festival

The Carmel Bach Festival relies on a broad base of support from individuals, local businesses, corporations and foundations. In simple terms, your ticket price pays for half of what it actually costs to bring you the finest quality presentation of Baroque music. We have great plans for 1987, the 50th anniversary of the Festival, which will place even more demand on our "festival family". There are several ways of assuring the continued excellence of the Festival.

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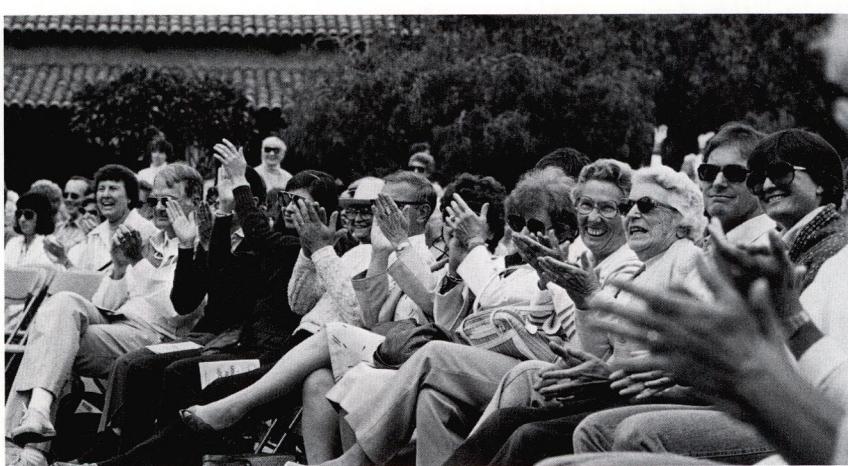
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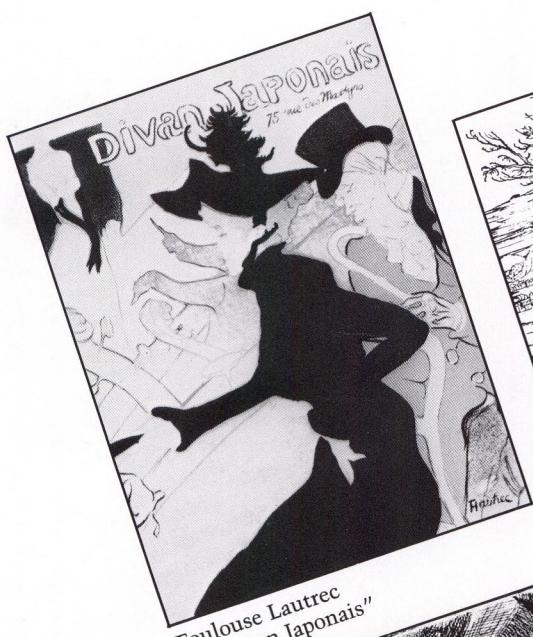
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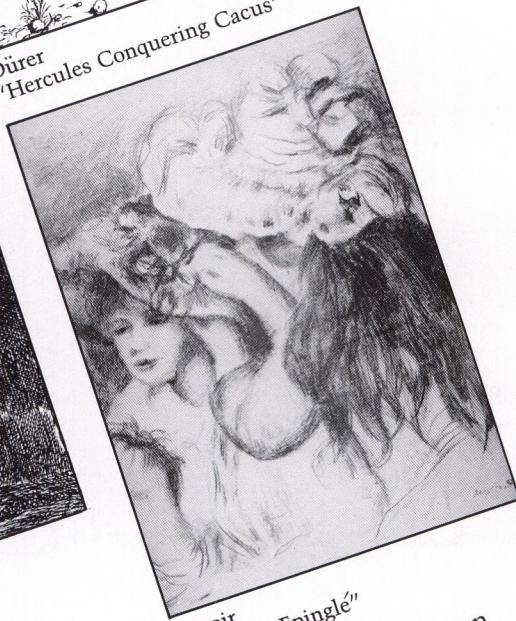
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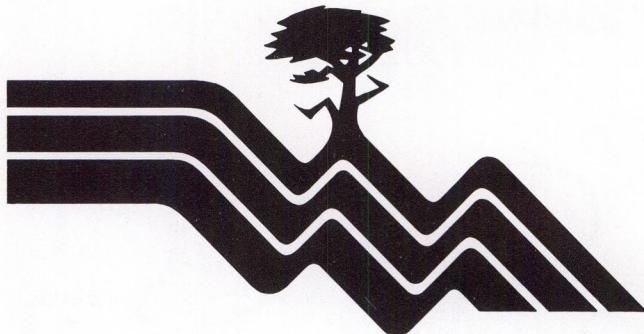
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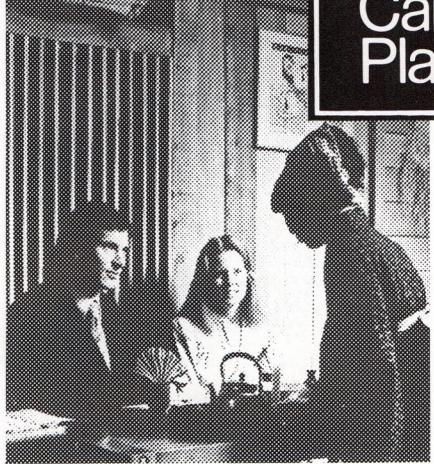
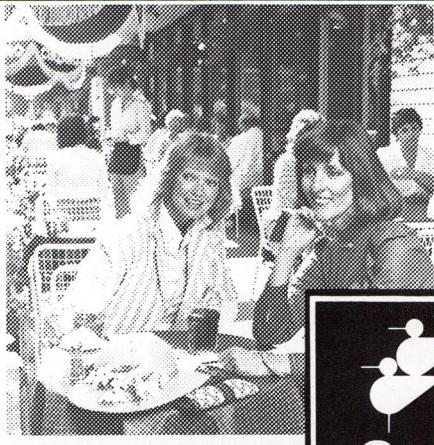
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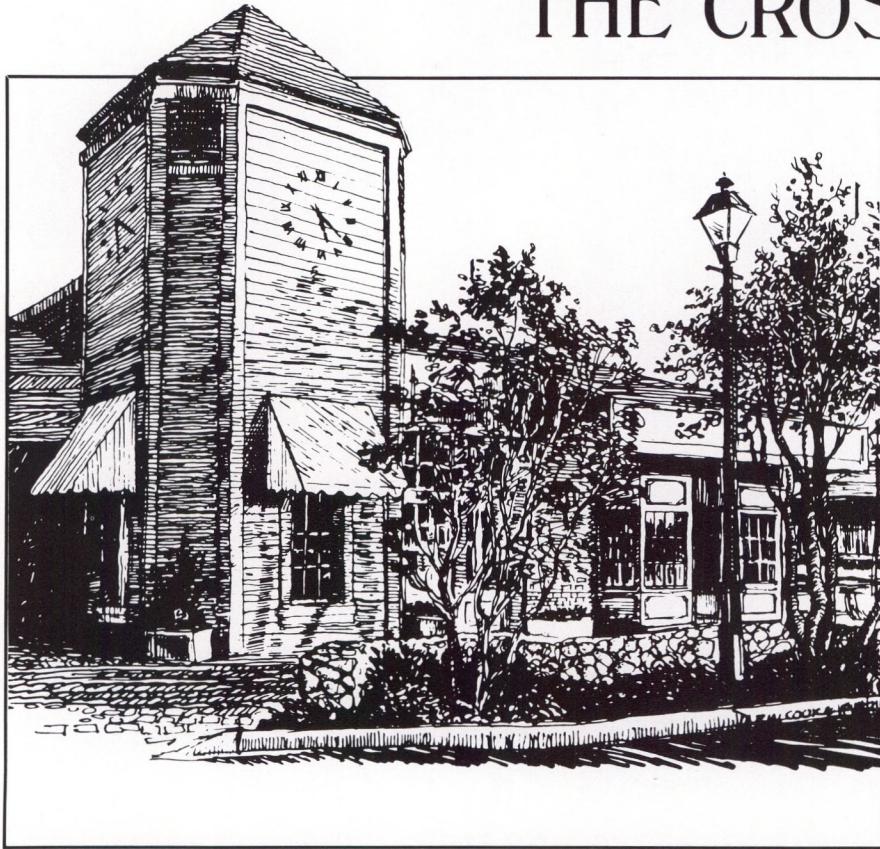
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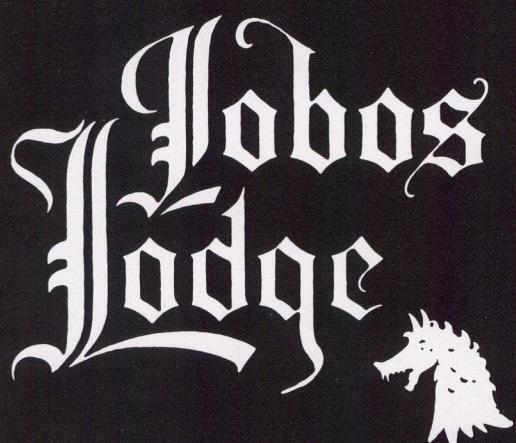
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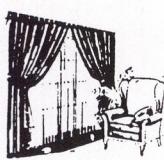
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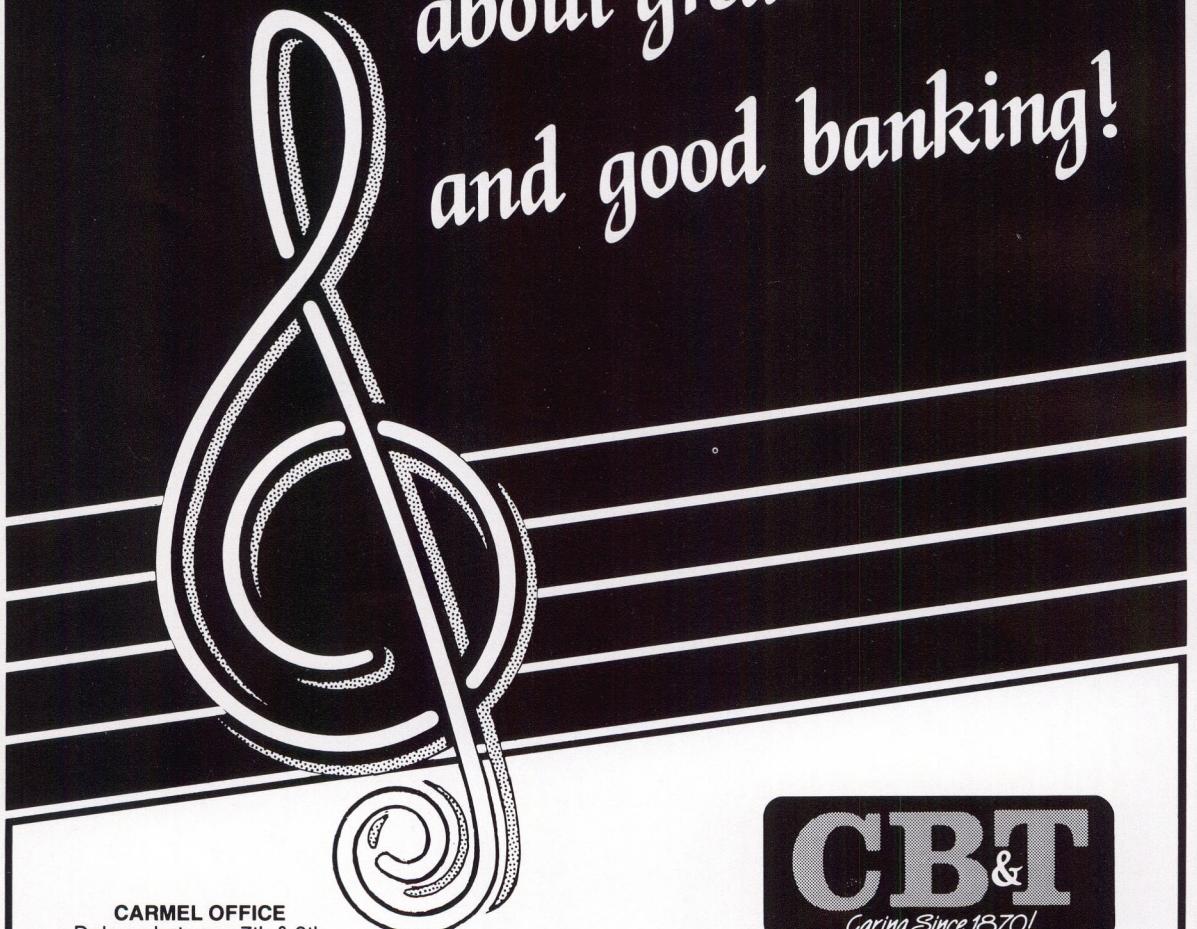
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The Bach Boutique has many new and different musical gifts including our own key holder in black onyx with Bach's monogram and signature in gold, a handsome Bach Festival mug in white with black, and an imported pewter tumbler from Germany commemorating Bach's 300th birthday. There is also an exquisite reproduction of an original Bach manuscript with a portrait, triple mounted under glass with a gold leaf frame, and an irresistible line of chinaware and bric-a-brac. Again we will be able to offer you the Bach monogram jewelry and trivet, and added to this collection is our own exquisite cloisonne pin.

Boutique hours are extended this year to give you time to browse leisurely, and you will find these hours posted in the lobby.

For your convenience this year we are pleased to offer you the privilege of MasterCard and Visa on purchases of \$20.00 or more in the boutique, and all prices have had the sales tax included.

The Boutique staff welcomes you to the Bach Festival; we hope it will be a very memorable festival for you, and we look forward to meeting you in the Boutique.

Remember Bach

These quality gift items make excellent gifts or remembrances of the Bach Festival, and helps support its continuation. Most items are in gift boxes.

ITEM	PRICE	NO.	SIZE	TOTAL
Gold Plated Monogram Pendant on 16" chain	\$24.00			
Cloisonne Pin; off white with gold monogram	\$ 5.50			
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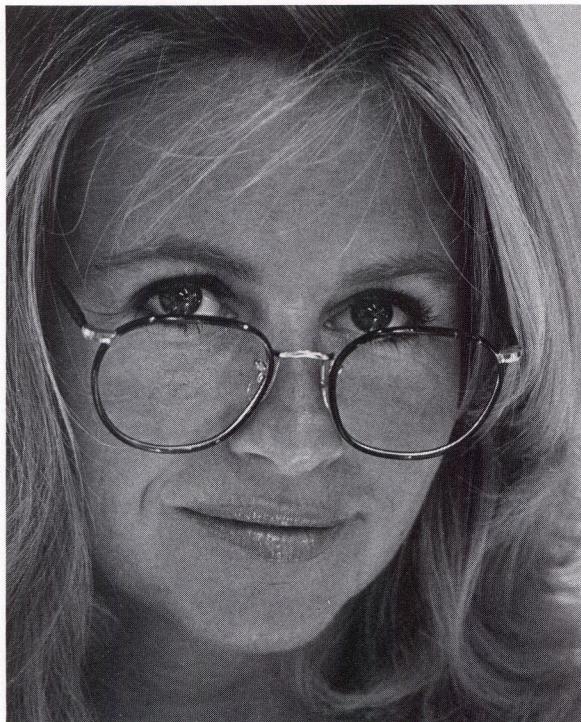
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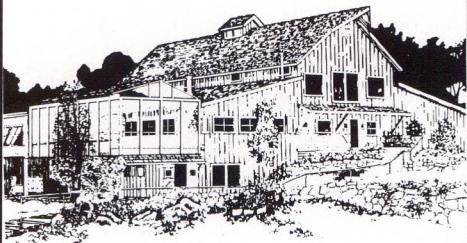
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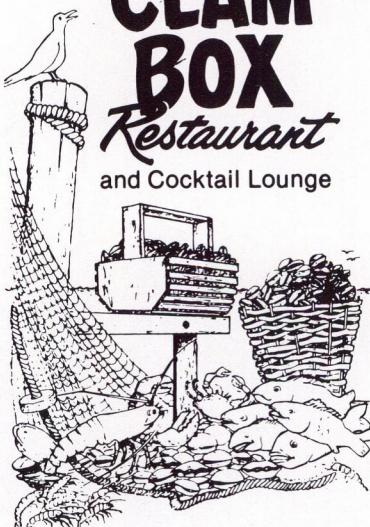


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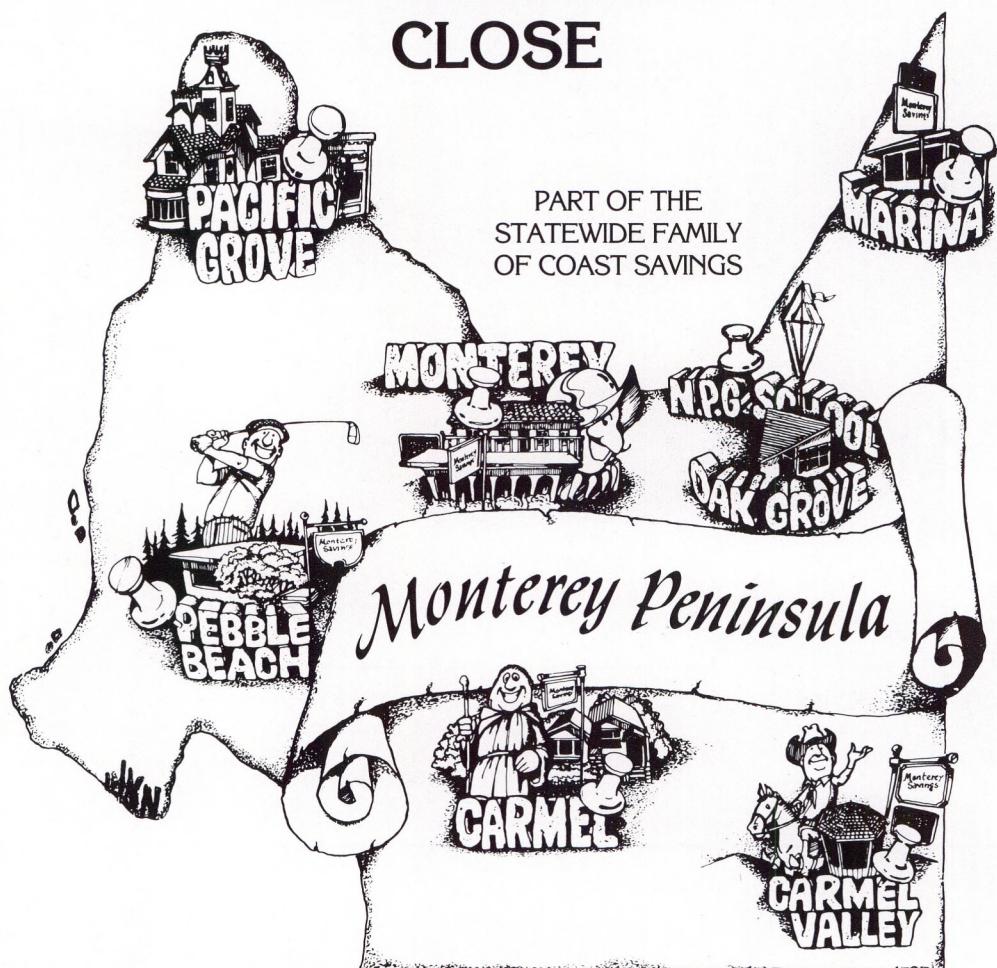
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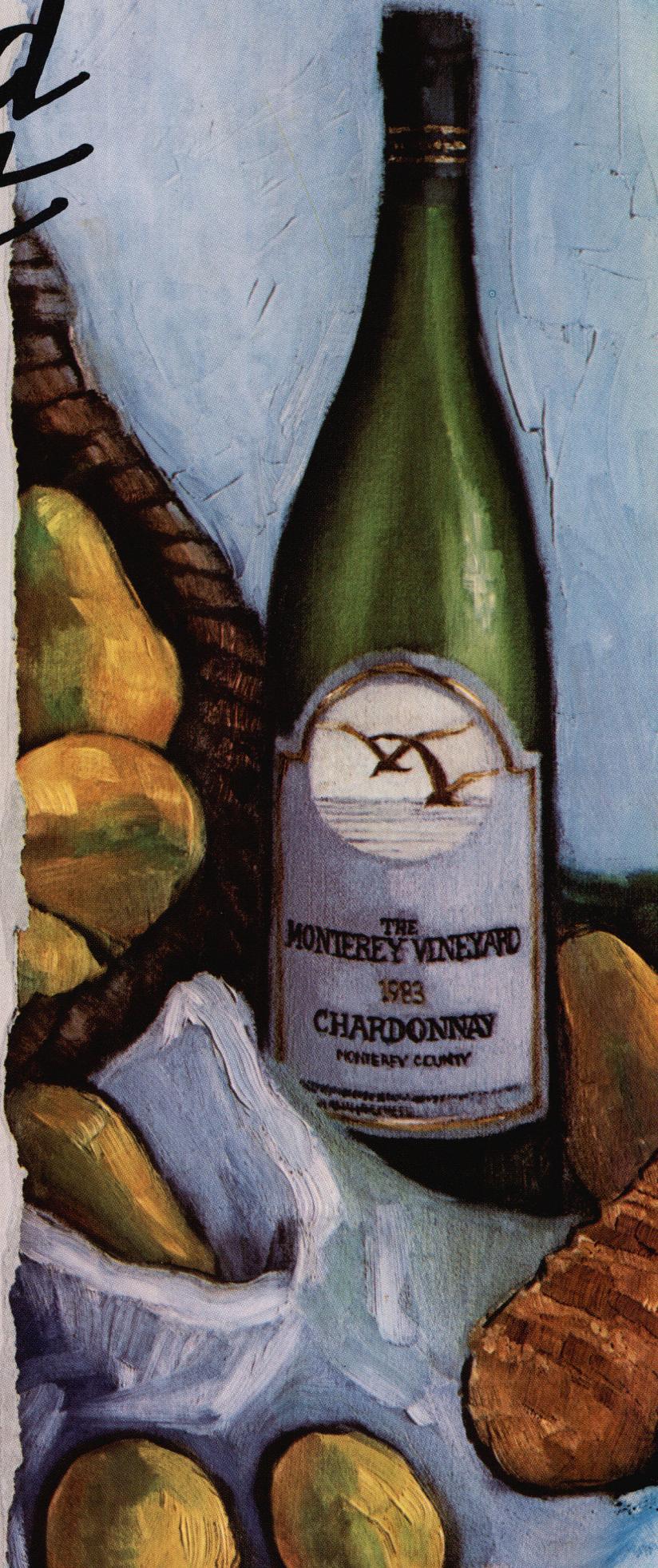
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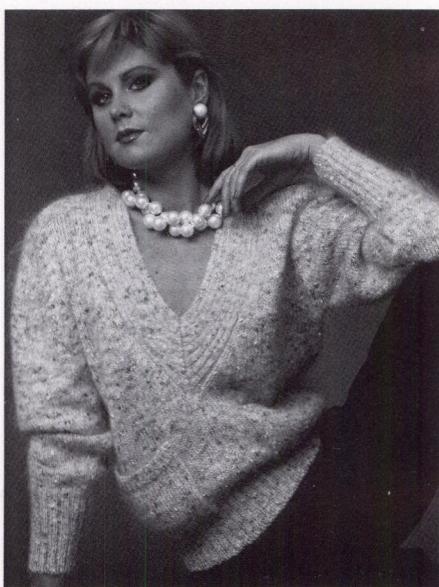
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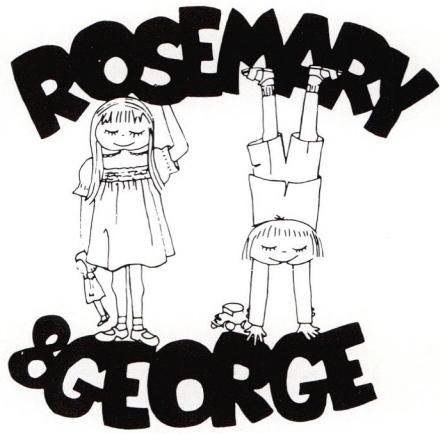
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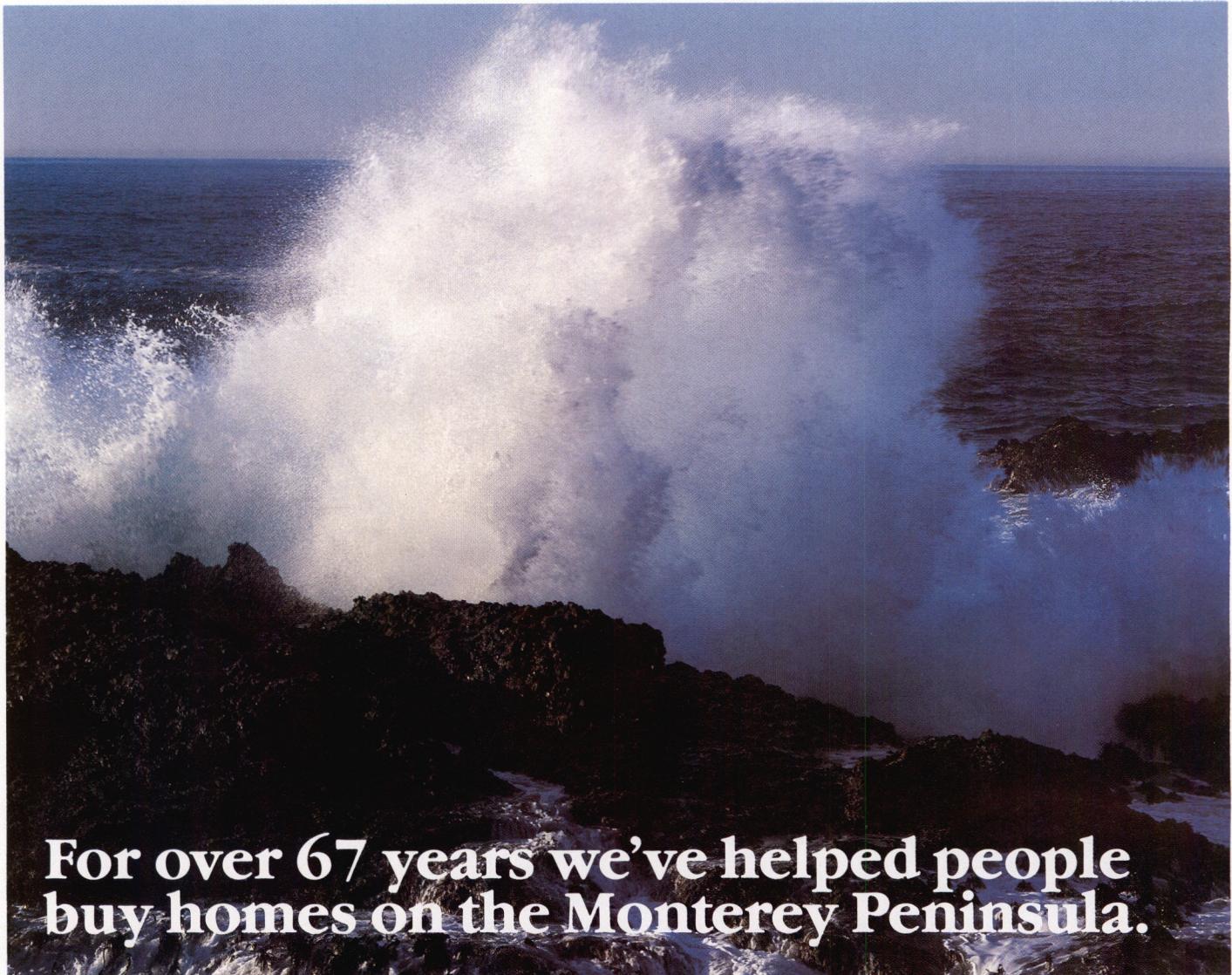
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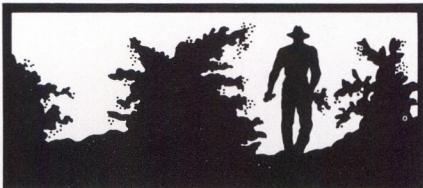
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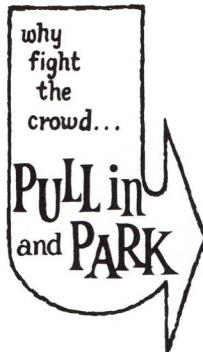
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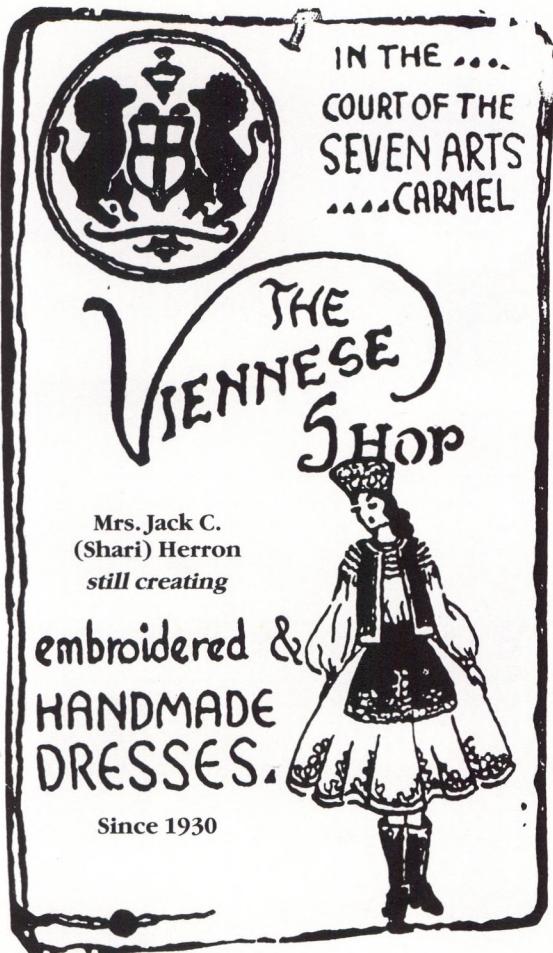
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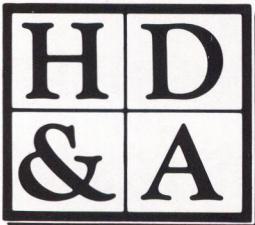


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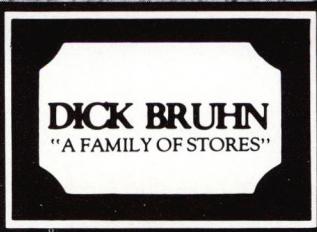


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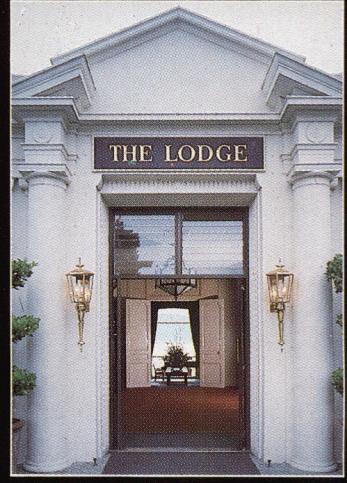
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